

May 11, 1964

Mrs. Donald Morris  
Donald Morris Gallery  
20090 Livernois  
Detroit 21, Michigan

Dear Florence:

Thank you for your nice letter.

Since you have seen a number of the Dove exhibition catalogs with many reproductions, etc., you must realize that there is no excuse for anyone in the art field to be ignorant of Dove's reputation and importance in connection with contemporary art - American or otherwise. As you gather, I strongly believe in understatement insofar as publicity is concerned. Actually, I have learned that in the long run it pays off much more effectively as there are enough collectors and museum personnel who visit this gallery to keep each artist's name alive and continue buying if and when we decide to release some of the paintings.

Several Detroiters have been in, but I have been rather abrupt with them about showing Dove's work, insisting that they see the collection we sent to you, which represents about as outstanding a cross-section as they can find. Also, the prices are extremely low for an artist who has influenced some of our biggest sellers who have the important museums behind them and of course the overall press.

Naturally, I am pleased that you are happy with the show and hope that enough people will break down in your "wilderness" to realize what a break they have right in their own backyard.

I so enjoyed seeing you and Don and wish we could get together more frequently. My best to both of you.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



For publishing information regarding sales transactions,  
publishers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
substantiated after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

evelyn g. praeger  
INTERIORS  
116 KETCHAM'S ROAD  
STONSET, L. I., N. Y.  
WE 1-8340

(2)

The name, in a letter only is

✓ Mr. & Mrs. Samuel Lasby,

98 Ketcham's Rd., Hicksville, N. Y.

I also informed them about the  
Brockersons. I hope that I have  
at least set your mind at ease.

With respect to the  
weather vane the new bookkeeper  
is quite correct, in that I have  
been making my checks payable to  
"The Downtown Gallery"; but my  
next check probably forthcoming at  
the end of the month will be  
made payable to "American  
Folk Art Gallery" so that we  
can square that account away.

Evelyn sends her love,  
Sincerely,  
Lee

Handwritten notes:  
POE  
called re Harpist  
& Brockerson  
friends of L. Praeger

GERI CHAMBER



**KIMMEL & YOUNG, INC.**

**PLUMBING AND HEATING**

April 27, 1964

Mr. Halpert  
c/o The Southern Bell  
34 West 44th Street  
New York

Dear Mr. Halpert:

Re: Your communication of 4-27-64.

Thank you for the 2nd set of 24, 24" "Shawn Clown" drawings.

Please ship the drawings by air.

Enclosed is letter by express mail.

Sincerely,

April 30, 1964

Dear Mrs. Halpert:

Have as this date not received Shawn Clown drawing your were to ship Air Express collect for postage. Have you received our above order and check?

Sincerely,

Geo. C. Young

to publishing information regarding sales taxes to the  
where are responsible for obtaining written permission  
both artist and purchaser involved. If it cannot be  
filled after a reasonable search whether an artist or  
user is living, it can be assumed that the information  
he published 60 years after the date of sale.





# figuratie en defiguratie

de menselijke figuur sedert Picasso

64/675

T.1964

Gand, le 28-4-1964

Downtown Gallery  
32 East 51th Street  
New York.

Monsieur,

Monsieur Robert Giron, membre du comité de sélection nous a conseillé d'insister auprès de vous pour obtenir une oeuvre de BEN SHAHN pour l'exposition "Figuration et défiguration. La figure humaine depuis Picasso", dans laquelle ce peintre devrait être représenté.

Vu l'importance que l'exposition prend et la participation très large d'artistes, de collectionneurs, de galeries et de musées, nous espérons une réponse favorable.

En cas d'accord veuillez nous procurer au plus tôt la photo et les indications nécessaires pour le catalogue.

Veuillez agréer, Monsieur, l'expression de nos sentiments très distingués.

Paul EECKHOUT,  
Conservateur.

*Belgium*



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: Plaza 3-3707

April 25, 1964

Attention: Mr. Mayer

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Dear Sir:

Please make the following change in our PUBLICITY list:

✓ OLD  
Mr. Peter Hruby, Editor  
Radio Free Europe -Czechoslovak Desk  
2 Park Avenue  
New York 16, N.Y.

NEW  
✓ Mr. Peter Hruby  
61 Highbrook Avenue  
Pelham, New York 10803

Please make the following change in our CUSTOMER list:

✓ Mr. M. Kaplansky  
54 Old Park Road  
Toronto, Canada

✓ Mr. M. B. Kaplansky  
R.R. #1  
Kleinberg, Ontario, Canada

Please make the following change in our MUSEUM list:

✓ Mr. Carl L. Weinhardt, Jr., Director  
Huntington Hartford Gallery of Modern Art  
Manhattan Storage Warehouse  
1411 Third Avenue  
New York, N.Y.

✓ Mr. Carl J. Weinhardt Jr., Dir.  
Hartford Gallery of Modern Art  
Columbus Circle  
New York, New York 10019

Please add the street address in the following on our MUSEUM list:

✓ Mr. W. B. Bryan, Dir.  
Atlanta Art Association  
Atlanta, Ga.

✓ Mr. W. B. Bryan, Director  
Atlanta Art Association  
1280 Peachtree Street, N.E.  
Atlanta, Georgia 30309

Please REMOVE the following from our MUSEUM list:

✓ Dr. Alan R. Solomon, Director  
The Jewish Museum  
1109 Fifth Avenue  
New York, N. Y.

✓ Mr. Henri Marcean, Dir.  
Philadelphia Museum of Art  
Fairmount Park  
Philadelphia, Pa.

✓ Office of the Director  
Gallery of Modern Art  
1503 - 21st St. N.W.  
Washington, D. C.

✓ Mr. Philip C. Beam, Director  
Bowdoin College Museum of Art  
Walker Art Bldg.  
Brunswick, Maine

(OVER)

DAVIS • DOVE • KARFOL • KUNYOSHI • MARIN • O'KEEFE • RATTNER • SHAMN • SHEELER • SPENCER • WEBER • ZURACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 30, 1964

Mrs. Lawrence K. Miller, President  
Shaker Community Inc.  
Hancock, Massachusetts

Dear Mrs. Miller:

I was glad to hear from you, and hope that you will let me know the results of your meeting insofar as the dates I mentioned are concerned.

Although I too have heard a rumor that the Andrews were selling certain items from their collection, I have no idea when or where the sale will take place. Some time ago, I asked Dr. Andrews whether he had any pictures which he would consider selling, but he replied emphatically in the negative. If I hear anything about the sale, I will certainly communicate with you.

Best regards,

Sincerely yours,

BGH/tm



Telephone FA 2633  
FW 7423

## H. E. Spira & Co. Pty. Ltd.

105 BAYSWATER ROAD, RUSHCUTTERS BAY, SYDNEY, AUSTRALIA

*"Magic Girl"*  
of Honolulu

9th May, 1964.

Miss Edith Halpert,  
Downtown Gallery,  
32 East 51st. Street,  
New York City, N.Y.  
U.S.A.

Dear Miss Halpert,

The Postal Department has informed me that my original letter to you has been inadvertently sent by surface mail instead of Air Mail, therefore I have attached a copy.

Awaiting your advice in this matter.

Yours faithfully,



Henry E. Spira.



Art Department  
The University of Tennessee  
1703 Melrose Place  
Knoxville, Tennessee  
May 11, 1964

Director, Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sir:

I am enclosing a catalog from my current solo exhibition at Contemporary Arts in the earnest hope that you will take the trouble to visit the gallery and see my work.

This is my second exhibition at this gallery. The first was held in March, 1960 and received as good and as fair a set of reviews in Arts and Art News as any initial showing by an unknown has a right to expect.

For many reasons I wish to associate myself with a new gallery and this recent group of watercolors seems a far better solution to the problem of presenting my work to you than the portfolio interview or my sending a set of slides in the mail.

In 1957 my work was selected for the New Talent issue of Art in America magazine, and shown by The American Federation of Art. Ten public collections have acquired paintings or prints, including The Birmingham Museum, The Mint Museum in Charlotte, N.C., The Oklahoma Art Center and The Little Rock Museum. Currently a drawing is being circulated on a two-year touring exhibition by the Smithsonian Institute and two watercolors are in the Watercolor USA national competition now showing at the Springfield, Missouri Museum of Art.

I am prepared to furnish you with a complete resume, including competitive exhibitions and awards.

Sincerely yours,

*Walter H. Stevens*

Walter H. Stevens  
Assoc. Prof. Fine Arts



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

May 12, 1964

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please make the following additions to our CUSTOMER list:

✓ Dr. Daniel Feder  
✓ 152 Lasky Drive  
Beverly Hills, California

✓ Mr. James Gilvary  
✓ 210 East 47th Street  
New York, New York 10017

✓ Mr. Norman Levin  
✓ 118 Ortalon  
Santa Cruz, California

✓ Mrs. Philip Clark  
✓ 60 Sutton Place South, Apt. 19 CN  
New York, New York 10022

✓ Dr. H. E. Whitlock  
✓ 809 Featherbed Lane  
Clark, New Jersey

✓ Mr. and Mrs. Gilbert Harrison  
✓ 3556 Macomb Street N.W.  
Washington, D. C.

✓ Commerce Trust Company  
✓ Kansas City 41, Missouri  
Attention: Mr. Graham Porter, V.P.

✓ Mr. Robert J. Kutak  
✓ 313 Senate Office Building  
Washington 25, D. C.

✓ Mr. and Mrs. Barry Peril  
✓ 916 Washington Lane  
Rydal, Pennsylvania

✓ Mr. Arthur Reinwald  
✓ 4419 Kilauea Avenue  
Honolulu, Hawaii

✓ Mr. Michel Boel  
✓ 198 Columbia Heights  
Brooklyn 1, New York

✓ Mr. George G. Young  
✓ Kimmel and Young  
502 South Garfield Avenue  
Alhambra, California

Thank you for your prompt attention. May I have the white cards, please, as well as those for my two previous correction lists.

Sincerely yours,

*Tracy Miller*  
Tracy Miller

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





GRAHAM PORTER, VICE PRESIDENT

# Commerce Trust Company

KANSAS CITY, MISSOURI 64141

April 28, 1964

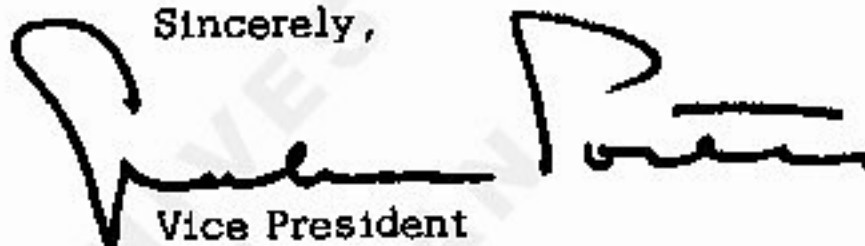
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Gentlemen:

We are pleased to enclose our check for \$5,000 in payment for  
the Charles Sheeler painting "Coal 1945".

Could you give me some idea as to when I might expect to  
receive the painting.

Sincerely,

  
Vice President

GP/cs  
Enclosure

*Pl write - being shipped today  
in Dore  
cd  
4/30/64*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DAVID WORKMAN  
180 EAST END AVENUE  
NEW YORK, N. Y.

May 4, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

I have re-considered your offer as regards not taking the painting by Georgia O'Keefe. As you suggested she is of sufficient stature that my changing my mind will not affect her and this is what I would like to do.

Thank you very much.

Sincerely yours,

David Workman

DW:rne

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.



# MEMO

JIM SIRMANS

5/11/61

Dear Edith:

I finally got house seat orders for  
2 shows for us to choose from for our  
"night out." Take your pick:  
"Barefoot in the Park," Tuesday, June 16  
or "Funny Girl," Monday, June 29.

Both seem like a long time off, but  
honey at our age it'll be like tomorrow!

Give me a ring and I'll pick up tickets.  
Hope you plan to be in town on one of  
those dates. Incidentally, don't worry  
if you find you have to be away on the  
night we plan to go. These are both good  
shows and I should be able to pick up  
another date at the last minute, if  
necessary.

PL 9-6272

Jim



# MUSEUM of EARLY AMERICAN FOLK ARTS

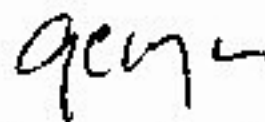
May 5, 1964

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith:

I have asked that our insurance agent, Huntington Block, call on you in regard to the two wooden dancing figures. I have no doubt you will hear from his company in a few days.

Sincerely yours,



George Montgomery  
Director



And so, I hope that the show will be a success.

May 11, 1964

Mr. Nicholas E. Brown  
The Leicester Galleries  
4 Audley Square  
London W.1, England

Dear Mr. Brown:

As I advised you previously, I wrote to the following, suggesting that the publishers communicate with you directly to save time. I'm enclosing a copy of the letter which was addressed to each.

George Braziller Inc., 215 Park Ave. South, New York, N.Y. OR 4-6004 ✓  
Pantheon Books, 22 East 51 Street, New York, N.Y. PL 1-2600 ✓  
Grossman Publishers Inc., 125A East 19th Street, New York, N.Y. YU 2-5270 ✓  
Odyssey Press Inc., 55 Fifth Avenue, New York, N.Y. WA 4-2270 ✓

We are phoning each of the publishers to encourage immediate delivery to you. Meanwhile, since in one of your previous letters you mentioned the fact that you had a copy of the Braziller book with the foreword by James Soby, there is no reason why you may not use excerpts directly from that. I'm also enclosing at this time another copy of the biographical notes. I'm sure one was included in the package containing the group of photographs we mailed to you originally, but I am now sending a few others which we have available at the moment. Because of the World's Fair and the many demands on our photographer accordingly, we have been unable to obtain additional prints from him, but as I recall, we sent you an extensive selection. Incidentally, not all the books have as yet been distributed, but I do have one copy of each listed below, indicating obviously that they have been on sale and released by the publisher.

Ben Shahn: His Graphic Art by James Thrall Soby, Braziller, 1957

"	"	"	"	"	"	"	"	"	1963
"	"	"	Paintings	"	"	"	"	"	1963

Love and Joy About Letters by Ben Shahn, Grossman, 1963

A Boy of Old Prague by S. Ish-Kishor, Pantheon, 1963

(I have also received from Italy, a book by Mirella Bentivoglio entitled BEN SHAHN, published by De Luca.)

Frankly, I'm astonished that the publishers did not come through, as I'm sure they desire to extend their market abroad. In any event, you'll find sufficient material in the Soby book because it is actually a reprint of the previous one.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 28, 1964

Mr. George D. Culler, Director  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco 2, California

Dear George:

It was good to hear from you.

Indeed, I remember our conversation and upon receipt of your letter, immediately wrote to Mrs. Max Weber, asking that she release TAPES. TRY, 1913, for your exhibition. As soon as she replies in the affirmative, I will fill out the form you sent me and take care of all the details. Also, I am enclosing a catalog of the Weber exhibition held here some time ago, which may be of interest to you since it deals exclusively with his figure painting. It occurred to me that you might also be interested - now that you are finalizing your plans - in the work of some of the other artists, including early examples by Stuart Davis and Marin, both of whom will be great surprises, as well as O'Keeffe, whose early watercolors of the theme would also be "news" - and of course, Kuniyoshi, Rattner, Shahn and Zorach. Just to tease you, I am sending some photographs of paintings which you may not be acquainted with. Would you be good enough to return any of these which do not interest you.

Incidentally, you might be interested in seeing an exhibition of pastels and gouaches which I have just sent to Gump's - to be held in May, if the paintings reach Helen Meninger on time. I am very fond of her and feel that she is doing an excellent job. You may find the material of interest as it includes a long-time range.

I hope that I can get myself sufficiently organized to take time out to see the three exhibitions running concurrently in San Francisco. Perhaps I can make it during a weekend.

It was good to see you and I hope you will have occasion to be in New York soon again. Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 2, 1964

Miss Marie L. Larkin  
Department of Art Education  
5329 Columbia Avenue  
St. Louis 39, Missouri

Dear Miss Larkin:

Mrs. Halpert has asked me to tell you that you have permission to photograph the John Marin SUNSET and the Stuart Davis NOT STILL SCAPES FOR SIX COLORS for use on your television program. However, please note that this permission applies to this specific use only and the photographs may not be used for any other purpose without special permission.

Thank you for your interest and for your careful attention to the above.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joseph Cantor

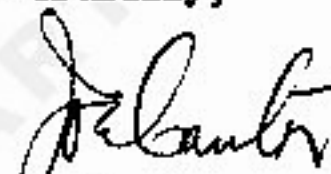
R. R. 2 Box 283, Carmel, Indiana

Page 2

over what I believe to be an 11 or 12 foot couch, could take both of these paintings, hung side by side as one decorative unit, provided there is not too much contrast in color.

Thank you very much for the service.

Cordially,

  
Joe Cantor

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



3556 MACOMB STREET, N.W.  
WASHINGTON 18, D.C.

April 29, 1964

Dear Mrs Halpert:

I am sending crated by  
express the two Rottners back,  
I'm sorry to say. The  
"figure in blue" is just too  
large for our house & my  
husband was not much taken  
by the Gomorrah. It was  
awfully nice of you to let  
us borrow them & I hope  
I haven't kept them too long.

We'll be back again &  
thank you very much for a  
most enjoyable morning.  
Sincerely, Anne B. Harrison

April 24, 1964

Rev. Howard W. Ellis  
General Board of Evangelism  
The Methodist Church  
1908 Grand Avenue  
Nashville 5, Tennessee

Dear Rev. Ellis:

Regarding your letter of April 22, please have no fear that Mr. Graham Porter of the Commerce Trust Company is unaware that you will be borrowing Rattner's CRUCIFIXION.

He has been apprised of this fact and expects to hear from you in connection with the arrangements.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 30, 1964

Mr. George Montgomery, Director  
Museum of Early American Folk Arts  
49 West 53rd Street  
New York, New York 10019

Dear George:

This is a reminder about reporting the damage to the two pieces of sculpture about which I wrote to you some time ago. Please get in touch with your insurance broker so that we can get this matter settled. Many thanks.

Sincerely yours,

EGH/tm

May 11, 1964

Miss Enid Edson  
333 East 46th Street  
New York, New York 10017

Dear Miss Edson:

I received your letter and, although I am very eager to cooperate with you, unfortunately all our records, both bookkeeping and photographic files on sales made prior to 1950 are in sealed cartons at the warehouse. Perhaps later - in the summer, when the Gallery is closed - I will have an opportunity to refer to this material and will then send you the information you desire. Meanwhile, I would certainly double all the valuations as this material has become very scarce, certainly of the quality represented by the group you listed - thus commanding greatly increased prices.

I don't know Shar-Sisto and therefore can't give you any advice in this connection. We, of course, concentrate on one expert restorer and we can recommend her very highly. Her name is Margaret Watherston, 44 West 77th Street.

Sincerely yours,

EGH/tm





## THE JEWISH HERITAGE FOUNDATION

9640 SANTA MONICA BLVD., BEVERLY HILLS, CALIFORNIA

TEL. 272-2109

FRANK E. HURD  
Chairman of the Board

BRUCE I. HOCHMAN  
President

JOSEPH GAER  
Director

Airmail

May 5, 1964

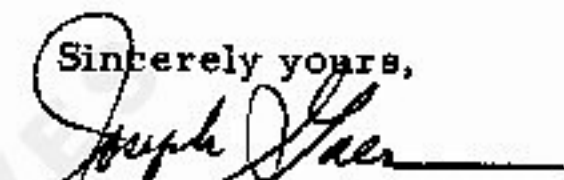
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We are going to press with the issue of RECALL including reproductions of Banshahn's paintings. I wonder if we could have three or four more photographs, non-political in character, and uprights to reproduce one to a page.

With best wishes . . .

Sincerely yours,

  
Joseph Gaer

J  
G  
:  
h

Contributions to JHF are Tax Deductible

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

T H E C L E V E L A N D M U S E U M O F A R T

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

May 6, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

A nice, young lady in town is anxious to find out about drawings, prints, or, perhaps, even small paintings by Georgia O'Keeffe. If you have any information that you could send me, I would be very pleased to pass it along.

With kindest regards, I am

Sincerely yours, .



Edward B. Henning  
Curator of Contemporary Art

ebh:aw



St Etienne

ROMA-VIA ARCHIMEDE 139

24 W.57

Rome, May 8, 1966

Dear Miss Malpert:

would you  
be so kind as to inform me  
if there is, in New York,  
an Art Gallery specialized  
in naive painters? A very  
good roman naive painter,  
who has very successfully  
exhibited her works in Paris,  
is now looking for an  
exhibition in New York -

Thanking you in advance  
for your courtesy, I am

yours very sincerely  
Mirella Bentivoglio

RAYMOND SPILMAN  
i n d u s t r i a l   d e s i g n

Raymond Spilman  
C. F. Stephenson  
Rolph J. T. Bauer

April 24, 1964

Arlyn Press, Inc.  
270 Lafayette Street  
New York 12, New York

Gentlemen:

We wrote you on March 11th inquiring about the cost and availability of "ABC for Collectors of American Contemporary Art", and as yet have had no reply.

We would most certainly appreciate hearing from you regarding the above.

Thanking you, we remain,

Very truly yours,

*Marie J. DeMott*  
Marie J. DeMott  
Business Manager

MDM:de

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 28, 1964

Mr. Paul Mills, Curator  
Oakland Art Museum  
Municipal Auditorium  
Tenth and Fallon  
Oakland 7, California

Dear Mr. Mills:

I was very much embarrassed to learn that the material I had promised to send you was not forwarded to Oakland as I had expected. William Zorach has not been well and I have just ascertained that he has arranged to have the remainder of the work he produced in California photographed. I am glad that he has recovered and has recalled his promise to send the material to you. Now I will continue following him up and the photographs should reach you within a week or two. Meanwhile, I am sending you the group of Sheeler prints, which have been held all this time in order to supply the whole collection to you.

In the event that you wish to retain these for your archives, I am enclosing a bill for the prints. If you do not wish to retain them, would you be good enough to return the prints to us for our files as we do not have extra copies available at this time and, because of the Fair, there will be a great delay in having photographs made. If you are interested in having additional data, I would check with Mrs. Weber to ascertain whether she has a record of the paintings produced by Max Weber when he was on the West Coast some years ago. I will also find out whether the two very handsome landscapes in our inventory are in the area of Seattle, Washington, Oregon or California and, if the latter, will advise you accordingly.

Sincerely yours,

EGH/tm

Sheeler photos: 1.) Fallen Sequoia - 1956  
2.) California - 1957  
3.) The Yosemite - 1957  
4.) Sun, Rocks and Trees - 1959  
5.) Sequoia Roots - 1956

April 24, 1964

Mr. E. D. McClellan  
Yale University Press  
149 York Street  
New Haven, Connecticut

Dear Mr. McClellan:

I was delighted to learn that you have under consideration a publication on Henry McBride, who in my estimation and that of many others was the outstanding art critic in America and particularly at this time, is the ideal writer in the art field to properly honored.

I mentioned, in writing to Mr. Miltzlaff that, as a strange coincidence, M. Louis Carre, the well-known Paris art dealer, visited me about two weeks ago and suggested that we collaborate on a book devoted to Henry McBride. I stated at the time that neither of us was sufficiently equipped to undertake such a project, but we certainly would be most happy to support it.

Incidentally, there is considerable reference material in your library among the material donated by Georgia O'Keeffe, which comprises the bulk of the Stieglitz archives, in which McBride appears consistently and the Yale University Press therefore is the logical choice for this publication.

Sincerely yours,

BCH/tn



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

3 WP  
3-3x5  
6 photos

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

April 25, 1964

Gestet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

The following are all ADDITIONS to our mailing list.

## Artist List

✓ Mr. Frederick L. Ottesen  
21 Avenue Friedland  
Paris 8, France

## Customer List

✓ Mrs. Albert List  
927 Fifth Avenue  
New York, New York 10028

## Publicity List

✓ The New York Arts Calendar  
P. O. Box 369  
Cathedral Station  
New York, New York 10025

✓ Mrs. Dorle Nichols  
The Art Gallery,  
Hollycroft  
Ivoryton, Connecticut

✓ Miss Phyllis Tobey  
The Art Gallery  
Hollycroft  
Ivoryton, Connecticut

✓ Mr. Edward Kelly  
185 East 89th Street  
New York, New York 10028

✓ Mr. Bernard Kilgore, President  
The Wall Street Journal  
44 Broadway  
New York, New York 10004

## Museum List

✓ Mr. Sam C. Miller, Ass't Director  
Albright-Knox Art Gallery  
Buffalo 22, New York

✓ Mrs. John Varian, Director  
Contemporary Study Wing  
Finch College Museum  
62 East 78th Street  
New York, New York 10021

✓ Mr. G. W. Fitzpatrick  
East Cleveland Museum Galleries  
14840 Euclid Avenue  
Cleveland 12, Ohio

✓ Mr. Mayor Paul Fenneberg  
Lyngby Rådhus  
Lyngby, Denmark

✓ Mr. Sam Olkinetsky, Director  
Museum of Art  
University of Oklahoma  
Norman, Oklahoma

✓ Mr. Robert Kinsman, Curator  
Detroit Institute of Arts  
Detroit 2, Michigan

(OVER)

DAVIS • BOVE • KANFOL • KUNITZSKI • MARIN • O'KEEFE • RATTNER • SHAHN • SHEELER • SPENCER • WEBER • ZORNACH

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 30, 1964

Miss Sheryl Gittlin  
275 Babcock Street  
Boston, Massachusetts

Dear Miss Gittlin:

Thank you for your letter.

Although we certainly wish you luck in finding a summer position with a gallery or museum, The Downtown Gallery is closed during the summer and would therefore have no need for additional personnel.

Sincerely yours,

Tracy Miller

Not to publishing information regarding sales transactions, records are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# LUCE-ROMEIKE

May 5, 1964

TEL. BARCLAY 7-8215  
38 CORTLANDT STREET  
NEW YORK 7, N. Y.

THE DOWNTOWN GALLERY  
Miss Edith Halpert  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Re: Your letter of April 24th.

Thank you for your letter. We are concerned about the clippings you mentioned, and we have taken them up with the individual readers involved.

While the human element involved in reading precludes our finding 100% of the clippings appearing in print, we still expect a minimum coverage of 80% of those which do appear. Although we did miss a few items, I am sure that the number of items missed still falls within the 80% tolerance margin.

We appreciate your bringing this matter to our attention.

Sincerely,

LUCE - ROMEIKE

  
Victor Carlson

VC/mm

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



ESTABLISHED  
1858

NEW YORK  
CHICAGO  
TOPERA  
MESA, ARIZ.  
LOS ANGELES



May 7, 1964

Mrs. John F. Reynders  
Craft Center  
25 Sagamore Road  
Worcester 5, Massachusetts

Dear Mrs. Reynders:

Thank you for your letter.

Although Shahn increased the price to \$175. a few weeks ago, we took it upon ourselves to send SUPERMARKET to Mrs. Sharfman at the former price as listed in your consignment. The print has already been sent to her and I thought that you and we might share the commission reduction to simplify the matter. It will be very nice to see you when you come to New York. I will be very glad to show you the smaller prints by Shahn, which too are disappearing rapidly and I am setting one of each aside in the event that you plan to make the trip in the near future. I look forward to seeing you.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFK

April 29, 1964

Mr. Leo Praeger  
118 Ketchams Road  
Syosset, L.I., New York

Dear Leo:

This has been such a hectic period that I am drawing a good many blanks. Among these is one that has really disturbed me. The charming couple you sent in to look at the Brodersons have left me with a very uncomfortable feeling because I made a great error in connection with the painting by Halpert (the price) and furthermore, cannot get in touch with them because the name is a complete blank, as most names are for me. Would you be a good guy and send me the name and address. I think the last name is Lasky? I also want to tell them that two additional pastels have arrived from Broderson, which I have tucked away with the idea of showing them to this couple and giving them the first break. In any event, I will be most grateful if you will send me the information.

Furthermore, our new bookkeeper just called my attention to the fact that you had purchased a weather vane on March 16, 1963 and that she has no record of any payment toward this purchase. Would you please check your records to ascertain whether she is wrong or whether you have overlooked this invoice - and do let me know as I am eager to get all our records straight after the rather unfortunate experiences I have had with bookkeepers in the recent past.

My best regards to the family.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



BAYLOR UNIVERSITY  
COLLEGE OF MEDICINE  
TEXAS MEDICAL CENTER  
HOUSTON, TEXAS

April 29, 1964

DEPARTMENT OF INTERNAL MEDICINE

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I do appreciate your good intentions, and the chance to have seen the drawings by Ben Shahn.

The lecture went quite well, although I regretted not having set my limit at between \$1000 and \$1500, in view of the rather sparse material which we obtained.

Again many thanks for your help.

Sincerely,

*Marc Moldaver*  
Marc Moldaver, M. D. *Lh*

MM/lh  
Dictated - not read.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

April 30, 1964

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please REMOVE the following:

## Customer List

✓ Mr. & Mrs. Norman Lanenfeld  
300 Central Park W.  
New York, N. Y.

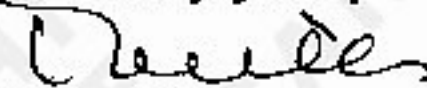
✓ Mr. Bryant W. Langston  
307 S. Stockton Ave.  
Wenonah, N. J.

## Foreign List

✓ Sr. Rafael Squirru, Director  
Museum of Modern Art  
Buenos Aires, Argentina

Thank you for your prompt attention.

Sincerely yours,

  
Tracy Miller

rise to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



ART DEALERS ASSOCIATION OF AMERICA, INC.  
575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

ALEXANDRE P. ROSENBERG  
PRESIDENT

PIERRE MATISSE  
VICE PRESIDENT

KLAUS G. PERLS  
VICE PRESIDENT

ANTOINETTE M. KRAUSHAAR  
SECY. & TREAS.

GRACE BORDENIGHT BRANDT

SALLY H. FAIRWEATHER, CHICAGO

DAN R. JOHNSON

ROBERT M. LIGHT, BOSTON

ELEANORE B. SAIDENBERG

EUGENE V. THAW

April 29, 1964

RALPH F. COLIN  
ADMINISTRATIVE  
VICE PRESIDENT  
AND COUNSEL

MURRAY HILL 9-7600  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TO ALL NEW YORK MEMBERS

As you know, the Association has offered its assistance to the Artist Tenants Association with respect to the controversy over the availability of loft space for artists in New York.

I enclose for your information a joint statement issued by the Artist Tenants Association and the City.

Gilbert S. Edelson

encl.

April 28, 1964

Mr. Edward Kamarek, Editor  
Arts in Society  
University Extension Division  
The University of Wisconsin  
Madison, Wisconsin 53706

Dear Mr. Kamarek:

Thank you for your letter.

Indeed, I would be very glad to contribute an article for your consideration, but before doing so, would very much like to see a copy of the previous issue so that I might be guided accordingly. Would you be good enough to send this to me in the near future as I am preparing for my vacation, when I can devote more time to writing, etc.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



COLGATE UNIVERSITY  
HAMILTON, NEW YORK

Department of Fine Arts

in the highlight). It is cut out on the contour and fixed to a red-stained board and framed in black, the whole signed "Homer" on the back. It has a verifiable history, is known to members of the family and to Lloyd G. It is a fine bit of painting and a lot of Winslow Homer but is more a curiosity than a "museum-worthy objet d'art." From a few feet away it looks like the fisherman's dream, stuffed and mounted.

It has been and may remain a source of joy and amusement for me. I bought it at a country auction for 75¢ on the third bid and I was so worked up all three bids were mine. But I would like to have something that would withstand my well honed critical judgement.

Have you any interest in swapping me a Marin Wehanken oil to my liking for my Homer? Or, if not, the Roll dat de holy modder sent me that you so kindly permitted me to reproduce in my Shaker article.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY of PENNSYLVANIA  
 PHILADELPHIA 4

The College

DEPARTMENT OF ART  
 302 Furness Building

April 27, 1964

Mrs. Edith Gregor Halpert, Director  
 The Downtown Gallery  
 32 East 51 Street  
 New York 22, New York

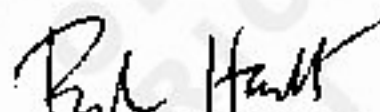
Dear Mrs. Halpert:

Thank you so much for your nice letter. I am sorry you were not able to see Eugene Markowski's exhibition, but I fully understand the strain you have been undergoing.

Certainly you cannot add to your roster until you are entirely settled in your new quarters. Do let me know whether you see any possibility in the future.

With all best wishes for the success of your move,

Cordially,

  
 Frederick Hartt  
 Chairman

FH:ht



COLGATE UNIVERSITY  
HAMILTON, NEW YORK

Department of Fine Arts

in the Philadelphia Museum of Art Bulletin?

I would be delighted to live with  
either of these and they would get along  
well with other things I have of American  
primitives and 20<sup>th</sup> Century stuff. Please  
let me know your reaction.

Sincerely

David Sellin

4 Utica St.  
Hamilton, N.Y.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



April 29, 1964

Mrs. Richard Black, Director  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mary:

Yesterday - my day off - I spent a good part of the day clearing my dictation file and at one point became so eloquent that I was impressed with myself. As a matter of fact, I dictated what I consider the most exciting article, which has to do with the immorality in the art world. This was prompted by an article on poetry which was so parallel that I dictated long quotes, including a poem and promptly destroyed the source. I am telling you all this because I wrote you a very bright letter and this also went into the nowhere as a number of telephone calls interrupted my work and I forgot to turn the disc and started fresh on one which had already been used. Thus, both the top and bottom - or two to three hours work - went to naught. And so, I am now sending you a very businesslike note.

Since I sent so much material to the Museum of Early American Folk Art, I forgot all about the Smithsonian Traveling Exhibition. In my first creative moment of dictation, I came across your letter and the forms; dug through the photograph files and found a number of watercolors which I thought might be of interest. I also referred to the forms and realized that it was not too late unless the selection has been completed by this time. In any event, I am sending you a group of existing prints I have in the files so that you can make your own selection. Unfortunately, the very beautiful pair of portraits which I purchased from - and which I know you have seen - are in our record photograph book, but there are no loose prints available. You may have seen these, as I have them hanging from time to time marked N.F.S. Perhaps the enclosed description will recall these. In any event, please go through the photographs that I do have available at the moment and let me know which, if any, you would like to suggest for the Smithsonian Exhibition and I will promptly fill in the blanks upon hearing from you. There are several other hot numbers of which I have no loose prints available and, because of the Fair, certainly cannot obtain them from our photographer for a long, long time. If by any chance you plan to be in New York in time, I can show you the originals. Otherwise, see if there's anything among the prints I am sending which will do and let me know accordingly.

When I do see you, I would very much like to talk to you about the so-called Museum in New York for suggestions, etc. I am quite unhappy about my show and certainly unhappy about the quarters in which they are exhibited. And so, my very best regards.

Sincerely yours,

BGH/tm

near to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 28, 1964

Mrs. Everett Jones  
330 Westover Road  
San Antonio, Texas

Dear Mrs. Jones:

On my day off, I went to our delivery rack and, much to my chagrin, found that your O'Keeffe IN THE PATIO II had not been sent to the shipper's as I had promised. I hope you will forgive the delay.

The painting will be picked up tomorrow (Monday) and we will send it off promptly this time. You will, of course, have to decide whether you wish to give it to your daughter or to hold it a little longer for presentation to the museum.

It was so nice seeing you and I hope to have the pleasure soon again. My very best regards.

Sincerely yours,

EGH/tz

# GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 48.000 F

36, AVENUE MATHIGNON

PARIS 8<sup>e</sup>

TÉL. ÉLY. 28-16

R. D. SEINE 17 3 10.000

Paris. 6th May 1964

Mrs. E. Halpert  
The Downtown Gallery,  
32 East 51 Street  
New York 22 N.Y.

Dear Mrs. Halpert,

After two weeks in Paris, it is only today that I have found time to write to you. However I think and speak of you so often that my husband and friends have a great desire to meet you. As always I thank you for your warm and friendly welcome.

Yesterday we had a very large opening and cocktail party for the painter Illevy, the brother of Dr. David Levy who came from New York for the occasion. I regreted the absence of the Rattners who I suppose have not yet returned to Paris as I have telephoned several times without success. I have already begun the propaganda for his show and will show him with a group of my own painters as soon as he gives me something to show. But my dear Mrs. Halpert, after a thorough discussion with my husband we expect to work out all the details and the decisions with you alone on all practical questions relating to the Rattner one man show.

Upon my return I found Ottesen very low. Business here is, for the time being, very bad, but we expect it to pick up after the summer months. The news I brought, gave Ottesen a great deal of confidence and he is working very hard. I am sure that providence placed you in his pathway and thanks to you he will become a great American painter.

I hope you will find a moment to write to me about yourself and your future move. In the meantime I remember with delight the moments I spent with you in New York.

With my very kindest regards,

Affectionately yours,

*Nina Griliches*  
N. Griliches.

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.





1632 Franklin Street  
OAKLAND 12, CALIFORNIA  
Telephone GLamocourt 1-3847

April 24, 1964

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We are back in California for a few days on our way to Hawaii to see Tseng Yu-Ho. As always we enjoyed being with you during our recent visit east and wish that these interludes could be more extended.

Have enclosed a set of reproductions that we will be giving away in our offices during the first ten days of July. At that time, we will have an exhibition of the Osher-Sandler collection never before shown in the California area. We expect that this will attract a lot of attention and help produce the kind of "image" that we want Golden West to have.

The San Francisco building is coming along very nicely. Both we and the architect are very excited about the idea for our back wall. Be assured we will be in touch with you very soon about our progress.

We are looking forward to the arrival of our Karfiol. I have had my spies drop by regularly to be sure that the star was still on the picture. All is well.

Sincerely,

Herbert M. Sandler  
Marion O. Sandler

MOS:eck

April 24, 1964

Mr. M. H. Miltaloff  
2 Peter Cooper Road  
New York, New York 10010

Dear Mr. Miltaloff:

Indeed, I will be delighted to add my endorsement to the many I'm sure you will receive for your plan for a publication on Henry McBride. Some years ago, I commissioned Mrs. Howard Devree (her husband was then art critic of The New York Times) to interview Henry McBride and write an article. I believe she went to Pennsylvania to see him and to glance through some of the papers he had on hand at the time. Because all my archives material is now in storage and is rather inaccessible, I cannot recall which of the art magazines carried her story - either THE ARTS or ART NEWS - but there must be a reference to this in the New York Public Library.

Furthermore, as a fascinating coincidence, I saw M. Louis Carré during his recent visit in New York and he suggested that we collaborate in publishing something about McBride. Neither of us is equipped to do this, but I thought it would interest you to learn that the idea was discussed just about two weeks ago.

As you suggested, I am writing to E. D. McClellan and am now enclosing the copy of this letter. Good luck with this project and do let me know in advance when the publication will appear.

Sincerely yours,

EOH/tm



April 24, 1964

Dr. Daniel Feder  
152 Lasky Drive  
Beverly Hills, California

Dear Dan:

I am enclosing an excerpt from a long letter I received from Abe Rattner some time ago in which he referred specifically to his reaction to the sea, which inspired several paintings, including the one you purchased.

I was so moved when I read this originally that I thought it would be nice to have a few copies made to accompany his seascape paintings and explain in part Rattner's response to the mood and his visual impact. It might be a good idea to slip this into an envelope and paste it to the stretcher.

And so, cheerio.

Sincerely yours,

EDH/tm



in relation to "American" and "Latin" type.

April 29, 1964

• 809-674-1111

The Honorable Lucius D. Battle  
Assistant Secretary of State  
Department of State  
Washington, D. C.

Copy 1000 1

Dear Mr. Battle:

Based on some recent correspondence that passed between Francis Mason at the American Embassy in London as well as other sources, I have learned that the U.S.I.A. has withdrawn all funds for transportation, insurance and other expenses involved in sending works of art for exhibition abroad. This shocked me, particularly after reading so much about the cultural explosion in Washington.

As a coincidence, I attended a party arranged by the Westinghouse Broadcasting Company at which one of the large series entitled "America: The Artist's Eye" was presented to a small group. Some time last year I arranged with Westinghouse to hold a screening of this film at the gallery to which I invited a number of museum personnel and art critics. Everyone was most enthusiastic and agreed with me that this program is without doubt the best produced to date in the field of American art. It is broken up into a series of 15-minute individual programs, each presenting an excellent survey of American art covering a period from the 18th century to date.

Because I have been unsuccessful with all other government officials in rousing any interest in American art, I decided to address you in connection with this inexpensive method of presenting the history of visual art in America and am enclosing a few of the pertinent notes contained in the Westinghouse Broadcasting Company release to suggest the character and the quality of the program. I mentioned to Mr. Richard Pack, Vice President - Programming Group B of Westinghouse Broadcasting Company that I would write to you and he volunteered that he would be delighted to send you complete data if you so desired. Channel 13, New York is running a weekly broadcast of this series at 5:25 p.m. every Sunday. I don't know whether this station reaches Washington, but if it does, would recommend a 15-minute pause in your day's occupation on May 3rd. If you so desire, I will ask Mr. Pack to write to you directly about any arrangements that could be made for foreign showing or if you prefer, will have him write to anyone else whom you may suggest.

Of course I have reason for being somewhat bitter in connection with the official attitude toward American art, but since you were so kind in acknowledging the loan to you last year, I decided to approach you about the series referred to. You probably know that my offer of 150 or more contemporary American paintings and sculptures to The Corcoran Art Gallery is still pending, courtesy of the Internal Revenue Service and that I'm about to cancel out completely after almost three years of trying to prove that my intentions are honorable and that I am not trying to gyp the government.



of yours.

I have a new bookkeeper now and very shortly will get the Broderson account leveled off, as I think we still owe you for one painting. A check will be sent as soon as she gets the record straight - God willing. Incidentally, when we close for the summer months, would you like to have one or two of the paintings returned to you as the California season is good at that time. We still have the large canvas entitled REIMS KURAMA YAMA. I'm still waiting to hear as to whether the painting originally purchased by McKinley Helm is or is not for sale. You recall that I wrote you about this shortly after Mr. Helm died and I want to make sure that the cancellation of the sale was final.

And so, I look forward to seeing you in June. With affectionate greetings, I have been so busy that I have not had time to write to you recently.

However, I am very pleased with the idea of your exhibition in view of the fact that you are planning to exhibit many of the paintings in your collection. I have been very interested in the annual exhibition of the California Art Club and included a considerable number of paintings handled by each gallery. I am sure that you are doing very well in the competition. I hope that you will like the exhibition of the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club.

BOH/tm

I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club.

I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club.

I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club.

I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club. I was very glad to see that you were going to exhibit in the California Art Club.

rise to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



HELEN W. BOIGON, M.D.  
48 EAST 52ND STREET  
NEW YORK 23, N. Y.

April 24, 1964

Dear Edith,

For better and worse, Mamie is still with us. It IS, in this case, as Hamlet put it, better to bear the ills I have, than fly to others that I know not of! I can't begin to make plausible assumptions as to how come the phone was unanswered for except on some Sundays between about 11:30 a.m. and 8:30 p.m., someone is always here. With more clement weather, of a Saturday afternoon we may be "choring" while she trots the kids down her favorite haunt, Third Avenue -- but this couldn't have happened last week. This brings me around to "this business about Hartsdale". We borrowed friend Natalie's car ( her father gave them his old Cadillac ) and drove out with the kids to inspect a summer day camp we had heard well of. To my immeasurable relief, Mel and I found the physical set-up attractive, the owners congenial, intelligent, and perceptive, and the philosophy sensible. The kids fell in love with it and Margot had to be persuaded to leave. So I am spared the quiet torment of Fire Island for me, and the cost of their indulging in this activity for three months will be at least half what the other cost. Here, and moreso in Fire Island, poor Mamie knows only how to stuff them with food. Margot resists by nature, but Seth can't, and the cost to his corporeal self is pathetic. This removal from Madame Earth-Mother and her fried chicken, together with a sensible activities program, should be all his little organism needs.

Well, you can make me 1st V.P. of the Kvetch Club. But as yet I have no exit. I have to run three circuses at once and I can't do anything but flop in bed by 8 p.m. on non-meeting nights -- so I devour chocolate bars and watch dumb TV shows, and as the doctor's scale attests, I have now 10 lb. to

ing to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
reducer is living, it can be assumed that the information  
y be published 60 years after the date of sale.



Mrs. Halpert  
April 30, 1964

Page Two

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

speedier action out of the Internal Revenue let me know and we will see what we can do.

The Mrs. Johnson was here a few days ago and spent about an hour looking at the Sargent show. She said she was going to spend 15 minutes, but almost stayed for cocktails.

Sincerely yours,



Director

HWW:arf

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS  
BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 4-0219

Frank T. Howard, President

Alfred Zauzinger, Vice President  
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

May 11, 1964

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Last week I wrote to the University Art Gallery, Lincoln, Nebraska, concerning the return of our painting LETTER AND HIS ECOOL by Stuart Davis, which was lent to them by your gallery. I have today received a letter from Mr. Maddox, the Director's assistant, with the information that the painting is being sent to you instead of to the Academy. The van left Lincoln on Friday, the 7th.

We would appreciate very much your attention to the safe return of this painting and hope that it will be in our possession in the very near future.

Sincerely,

*Louise Wallman*  
Louise Wallman  
Registrar

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it may be assumed that the information may be published 50 years after the date of sale.



May 10, 1964

*Chickman*

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51 St.  
New York, New York

Dear Mrs. Halpert,

It's a long way from Honolulu to Washington, D.C., but this is where I'm now living. My husband and I left Honolulu January 19 and came to Washington, where my husband is now working for The Washington Post, via Mexico where we had a wonderful vacation traveling around to the important archeological sites.

I must say I miss Honolulu greatly, and if I didn't have my present writing project, about which I'm now writing you, I'd be quite desolate.

I'm currently preparing some trial chapters for Alfred A. Knopf, Inc. on how to buy art in the United States in the lower price ranges. The book will be aimed at the beginning or modest art collector who has anywhere from \$10 to \$1,000 to spend and doesn't quite know how to go about it. I am writing to you on two counts. One, I know how enthusiastic you are for persons to begin collecting and how you started the custom, now rather prevalent, of buying on the installment plan. Two, I also know what a crusader you've been for both "old" and "new" American art.

I would very much like to talk to you when I'm in New York Monday, May 24 through Wednesday, May 27 at your convenience on both these counts. I especially need guidance and suggestions as to where to buy early American folk art, such as that in the Abby Aldrich Rockefeller collection at Williamsburg; where the major folk collections are, such as the early reconstructed villages; and where and if one can buy some of these objects within my price range.

I'm also wondering if someone at the Corcoran would be helpful on both these areas of American art and, if so, whom and if you could give me an introduction. I also understand a Museum of American Folk Art has opened up in New York since I've been away, and am wondering if I should talk to one of the curators there.

By the way this book has grown out of the original article I did for Harper's Bazaar, November, 1960, which was the occasion of our first meeting and your kind introductions to people in Honolulu. Do you know that Ed Stasack called me just before I left Hawaii and accused me of being responsible for cutting his mustache? You must have heard the mustache story when he was in New York in January.

So please write me if one of these days are convenient.

Sincerely yours,

*Joanna Shaw Eagle*  
(Mrs.) Joanna Shaw Eagle

2828 Connecticut Ave., NW  
Washington, D.C. 20008

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**F R A N K P E R L S G A L L E R Y**

11 May 1964

Dr. and Mrs. Marvin C. Myerson  
518 North Palm Drive  
Beverly Hills, California

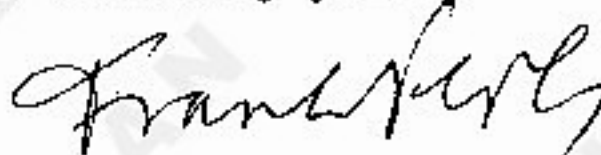
Re: BEN SHAHN  
"The Photographer"  
painting, 23" x 28-1/2"

Dear Dr. and Mrs. Myerson:

As I have not sold any paintings by BEN SHAHN for over ten years, I suggest that you submit a photograph of this painting to Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

for appraisal FOR INSURANCE PURPOSES ONLY, as it will otherwise have to go to the professional organization known as the Art Dealers Association of America, Inc., in which case there would be a slight charge for appraisal. As this picture was originally purchased from Mrs. Halpert, I am confident that she will immediately give you an appraisal for INSURANCE PURPOSES.

Very sincerely yours,



Frank Perls

FP:jg

cc: Mr. Richard Levi  
c/o E. H. Waldech  
510 West 8th Street  
Los Angeles, California

cc: Mrs. Edith Halpert  
The Downtown Gallery, New York  
(AIRMAIL)



VASSAR COLLEGE ART GALLERY



*Poughkeepsie · New York*

May 9, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, 22, N.Y.

Dear Mrs. Halpert:

I have just discovered to my horror that an earlier letter I wrote you in answer to yours of February 14 never was mailed and I hasten to apologise. Please do not think me ungrateful after all the time you took last Fall.

Quite frankly, I have problems here. Our Chairman was the Gallery Director for years and still likes to keep her finger in. Next year she retires so we are planning all sorts of big things for her so it will not be possible for us to consider the Rattner show then as I had hoped.

I do hope to be in sometime next week to see what we could consider getting with the Marin watercolor as partial payment. Besides Shahn, we also need asSheeler.

Sincerely,

Thomas J. McCormick  
Director

I was delighted to see that the Stuart Davis I wanted won the prize in Philadelphia.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 24, 1964

Mr. Van Deren Coke, Director  
University Art Gallery  
University of New Mexico  
Albuquerque, New Mexico

Dear Mr. Coke:

Thank you so much for sending us a slide of Ben Shahn's drawing, which we will add to our records. If by any chance there is any indication of date when this was executed, I would appreciate that information as well.

Indeed, we would be very happy to send you what we consider an outstanding example of the New Mexico period by John Marin. Under separate cover, I am forwarding several photographs so that you may make a specific selection for your September exhibition. Please let us know which of the three paintings you would like to have included.

Best regards,

Sincerely yours,

EDH/tm

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



In closing, I hope you will bear with me and will consider the proposal in relation to "America: The Artist's Eye".

My very best regards.

April 28, 1964

Sincerely yours,

The Honorable Julius R. Bello  
Assistant Secretary of State  
Department of State  
Washington, D. C.

EGH/tm

Based on some recent correspondence that passed between Transatlantic House and the American Embassy in London as well as other sources, I have learned that the H.A.A. has withdrawn all funds for a permanent, permanent, and other expenses involved in the work of art for exhibition abroad. This situation will, unfortunately, also result in the cultural exchange in Washington.

As a result, I attended a last evening of the Washington broadcast of the program of which one of the large series entitled "America: The Artist's Eye" was presented to a small group. Some time last year I arranged with Washington to do a recording of this film in a gallery to which I had visited a number of museum personnel and art critics. Everyone was most enthusiastic and agreed with me that this program is without doubt the best one I had to date in the field of American art. It is broken up into a series of 12-minute individual programs, each presenting an excellent survey of American art covering a period from the 18th century to date.

Because I have been unsuccessful with all other government officials in your state and interest in American art, I decided to address you in connection with this interesting method of presenting the history of Alaska and in Alaska and an excellent way of the pertinent notes contained in the Washington House Broadcast. I would like to suggest the character and the quality of the program. I mentioned to Mr. Richard Ladd, Vice President - Programming Group B of Westinghouse Broadcasting Company that I would write to you and he volunteered that he would be delighted to send you complete data if you so desired. Channel 13, New York is running a weekly broadcast of this series at 2:25 p.m. every Sunday. I don't know whether this station reaches Washington, but if it does, would recommend a 12-minute scene in your day's coverage on May 2nd. If you so desire, I will ask Mr. Ladd to write to you directly about any arrangements that could be made for foreign showing or if you prefer, will have him write to anyone else whom you may suggest.

Of course I have reason for being somewhat bitter in connection with the official attitude toward American art, but since you were so kind in acknowledging the loan to you last year, I decided to approach you about the series rather than to "probably know that my offer of \$20 or more contemporary American paintings and sculptures to the Corcoran Art Gallery is still pending, courtesy of the National Revenue Service and that I'm about to cancel out completely after almost three years of trying to prove that my intentions are honorable and that I am not trying to rip the government.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



DISTRICT OF COLUMBIA COURT OF GENERAL SESSIONS  
CHAMBERS OF JUDGE EDWARD A. BEARD

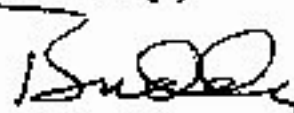
April 24, 1964

Dear Edith:

I have had your reproduction of the Brodersen painting in hand for approximately a month and thought that I ought to let you know that I am still working on the matter. I have neither been successful nor unsuccessful in getting approval of my group of seven to purchase this picture. I will close it out one way or the other within the next few weeks and let you hear from me at that time.

With every personal good wish, I am

Sincerely,



Edward A. Beard

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



to 2000

April 28, 1964

Mrs. Joan Ankrum is a professional artist and is the owner of the Ankrum Gallery, 930 North La Cienega Boulevard, Los Angeles 69, California.

Dear Joan:

I have been so overwhelmed with work and problems that I did not get a chance to write to you sooner.

I'm glad that you are pleased with the idea of the small Rattner show. It did not occur to me that you would want many of his paintings in view of the fact that the annual shindig on La Cienega Boulevard was much more general in character and included a cross-section of paintings handled by each gallery. In any event, I'm glad that Mrs. Allen is cooperating with you and that we sent the Rattner on time to fill in the gaps. I hope that God will like Rattner's paintings. I must say that He was good to Abe as his exhibition was one of the top successes of the season in all of New York. It was a great show, with very good reviews (except in The New York Times, as usual) and tempted enough buyers to make even Mrs. Rattner dance with joy.

Strangely enough, I was not very pleased with the photograph in The Arts Annual and can't find the damn clipping anywhere. Now that so many people have written to me about it, I suppose I will have to get another copy to paste in my clipping book. Nathaly watches me like a hawk and will see to it that I get another print for this book.

I'm delighted with the two new Brodersons, but am still waiting to get your price before offering these to anyone. I don't know whether I told you that his painting NUN OF THE SKULL #2 has been invited to the Carnegie International. For this reason, I tucked it away as von Groschwitz does not like sold pictures in this exhibition if it can be avoided. I am very pleased, as this is a major exhibition on an international basis and should be gratifying to Morris and you.

Naturally, I am very happy that Morris is so well and was overjoyed to receive a letter from him directly. It will be wonderful to see you and him in June. Let me know ahead so I can get the apartment prepared for your visit - that is, if I'm still in this damn building with the heating system kicking up and constantly surrounded by the most obnoxious noises of fire engines, air conditioners' motors, etc., etc. If this keeps up, I will have to learn sign language from Morris as I feel I am going completely deaf with my ear drums shot to hell. I'm still waiting to get things straightened out in connection with my 19th floor abode for which I have been waiting eight long months.

I had a date with Joe Hirschhorn in Greenwich with Louis Carre, the French dealer, as companion. We both decided not to go for the appointment Sunday. I find Joe a little hard to take, but am delighted that he is a great patron

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be asserted that the information may be published 50 years after the date of sale.



VIA AIR MAIL

May 7, 1964

Mrs. Tseng Yu-Ho Ecker  
3460 Kaohinani Drive  
Honolulu 17, Hawaii

Dear Mrs. Tseng Yu-Ho Ecker:

Art Work - Golden West Savings and Loan - San Francisco

At the request of Mrs. Sandler, I am enclosing drawings showing the extent of the mural work for the abovementioned job. As you will note, there are eight panels to receive the murals. The columns between the murals will be white plaster with amber aluminum trim. The carpet being considered is a bronze gold tone. Samples of carpet and aluminum are enclosed.

Mrs. Sandler showed me some of your work, and I was immediately intrigued and delighted with your technique and style, and I believe your work would be outstanding in this project.

Without trying in any manner to limit you, I would like to make some recommendations or suggestions. I visualize the general background of the murals to be in a color lighter, but compatible with the carpet color. This would immediately tie the room together, and your other colors would then spark the whole design. I further suggest that there not be too much design at the lower four feet of the murals, in that these areas are subject to possible abuse, chairs tables, etc., and might be difficult to maintain. This, of course, would not apply to the three other panels behind the teller's counter, since these panels start at the top of the cabinet.

Incidentally, these three panels are very important, in the respect that they form a background for the teller's line, and could possibly be the focal point of all of the murals, especially the center panel of the three.

over.....

Withholding information regarding sales transactions,  
is not responsible for obtaining written permission  
prior and purchase involved. If it cannot be  
d after a reasonable search whether an artist or  
is living, it can be assumed that the information  
obtained 60 years after the date of sale.



April 30, 1964

Mr. Andrew Dilworth  
Frost National Bank Building  
San Antonio 5, Texas

Dear Mr. Dilworth:

At the time that I corresponded with Mrs. Waring, I had someone in mind specifically, but he too has passed away. The person I had in mind was Maxim Karolik, who, together with his wife, made an extraordinary collection of early American furniture, silver, etc., which was presented shortly after her demise to a museum.

However, if you will send me the brochure, perhaps I can suggest the tea chest to someone else who is a likely prospect.

This is in reply to your letter of April 24th.

Sincerely yours,

EOH/ta

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY OF OUR LETTER

April 27, 1964

Dr. Howard W. Ellis  
General Board of Evangelism  
The Methodist Church  
1908 Grand Avenue  
Nashville 5, Tenn.

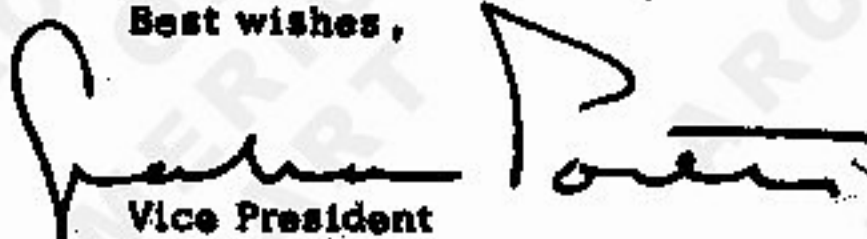
Dear Dr. Ellis:

We will be happy to lend you the Rattner painting "Composition in Blue No. 1" for your exhibit at Purdue University in late July.

\* I am sending a copy of this letter to Miss Edith Halpert so that she will know to keep the painting in New York until such time as you need it for your show. She can then ship it to you and you in turn can ship it on to me at the conclusion of your exhibit.

I'd just like to correct a misunderstanding you seem to have about our plans for this painting. We will not be presenting it to the Nelson Gallery in Kansas City but rather it will become a part of our own Commerce Trust Fine Arts Collection which we are now assembling.

Best wishes,

  
Vice President

GP/cs

cc: Miss Edith Halpert

COPY OF OUR LETTER

Print to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



SHERYL GITTLIN  
275 Babcock Street  
Boston, Massachusetts

*Pl write  
We are closer  
Summer*

April 27, 1964

Downtown Gallery  
32 E 57th Street  
New York, New York

Dear Sirs:

I am a Second Semester Freshman at Boston University's School of Fine & Applied Arts and will be attending my Third Semester in the Fall. I am extremely anxious to work in the atmosphere which exists in a gallery or museum, as I am sure it would be invaluable to my art career and knowledge.

I will be willing to accept any kind of job you might have to offer for the Summer. In case you would like a recommendation and application, you might consult my Color and Design Instructor:

Mr. Joseph Ablow  
c/o Boston University  
School of Fine & Applied Arts  
855 Commonwealth Avenue  
Boston, Massachusetts

If possible, any acknowledgment of my letter would be greatly appreciated.

Thank you for your time.

Cordially,

*Sheryl Gittlin*  
Sheryl Gittlin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEGRAM 5/5/64

MR. DAVID L. HANSON  
WILSON AND MCILVAINE  
120 WEST ADAMS STREET  
CHICAGO 3, ILLINOIS

AGREEMENT FINALLY DRAWN AND WILL BE MAILED TOMORROW.

EDITH GREGOR HALPERT, DOWNTOWN GALLERY

8002

put  
3 reg. in.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



✓ PO L Rca

April 30, 1964

Mrs. A. T. Rorer  
801 North Main Street  
Thomaston, Connecticut

Dear Mrs. Rorer:

Thank you for your letter.

I'm glad that you were impressed with the Zorash sculpture of the CAT which had been withheld from sale in the past, but is now available. I have checked with the artist, who agreed on the price of \$3500. The CAT was carved from Maine boulder in 1935 and is, of course, unique. It is considered one of his outstanding examples and has been reproduced in various catalogs and art books in the past.

If you are interested in obtaining this sculpture, I can offer you our time payment plan, which calls for a 20% payment at the date of purchase and the balance distributed on a monthly basis for a period of a year. There is no charge added to the price for this arrangement.

Sincerely yours,

EGH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Haags Gemeentemuseum Stadhouderslaan 41 / Postbus 72 / Telefoon 51 41 81

B/DD

No.: 2540.64/D/Nwe Realisten

Onderwerp:

Bijlage(n):

's-Gravenhage, 29.4. 1964.

The Downtown Gallery,  
32 East 51st Street,  
New York 22 (N.Y.)  
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter. We are most grateful to you for your offer to help us in obtaining a representative painting of Ben Shahn. We would be very pleased indeed if you could communicate with Mr. Henri Marceau, Director of the Philadelphia Museum of Art, as to the eventual loan of "Epoch" or else suggest a substitution for it. Perhaps you know a more "realistic" painting of his; we would for example, be very glad to loan "Death on the Beach", 1945 (coll. Mr. and Mrs. Sidney Berkowitz) or "The Blind Accordion Player", 1945 (coll. Mr. and Mrs. Roy R. Neuberger). But I fear these owners will hardly be willing to miss their paintings for so long a time. I am afraid the catalogue you mention of the retrospective exhibition of Arthur Dove has not reached us (the work shown at the Worcester Museum) nor the photographs you were to send us for consideration. We have looked for them everywhere, but until now nobody has seen them. I much regret to be obliged to inform you of this. A specific date for the Dove exhibition has not yet been fixed; it may be October/November 1965 before we really have an opportunity to show this exhibition. We are considering a combined exposition of Arthur Dove and Stuart Davis, all in all about 70 paintings, but Mr. Wijsenbeek will be writing to you about this next week. I am very grateful to you for your aid and I remember my visit to you most vividly and with great delight. With kindest regards,

Yours,

W.A.L. Beeren  
W.A.L. Beeren,  
Curator.





May 12, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your interest in writing an article for ARTS IN SOCIETY. We hope you will do so. Under separate cover I am sending you a copy of a past issue.

With every good wish,

Cordially,

*Edward L. Kamarek*

Edward L. Kamarek  
Editor

ELK:et

AFA



April 24th 1964.

Dear Edith Halpert:-

Thank you so much for your very charming invitation to your private opening. (I recognized the picture)

I would loved to have been present, but was in the Norwalk Hospital having an operation, or had had one just a few days before your opening.

I'm getting stronger each day, but it is going to take a few months, I had considerable surgery.

At any rate I'm asking for a rain check,

Fondly,

*Florence*

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.



NOTICE OF CHANGE OF ADDRESS

Please be advised of a change of address

For: Mr. M.B. Kaplansky OR  
Mr. & Mrs. M.B. Kaplansky OR  
Mrs. M. (Miriam) Kaplansky

From: 54 Old Park Rd.,  
Toronto 19, Ont.

To: R. R. #1,  
Kleinberg, Ont.

On: May 1st, 1964.

---

*change made  
5/5/64*

pic

THEODORE LOCKER  
630 FIFTH AVENUE  
NEW YORK 20, NEW YORK

April 29, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

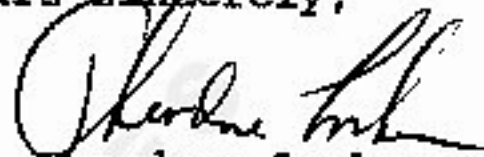
Dear Mrs. Halpert:

Will you please send me an appraisal of the  
John Marin oil painting, "A Bit of Rocks and  
Sea, Small Pointe, Maine" (1932), and the  
Charles Sheela No. 76, "Composition Around Red  
11-1958".

3/57  
950  
9/58  
650

Your early attention to this request will be  
appreciated.

Yours sincerely,

  
Theodore Locker

TL:hs



April 30, 1964

Mr. Leonard H. Lawrence  
Lawrence and Lawrence  
30 East Elm Street  
Chicago 11, Illinois

Dear Mr. Lawrence:

Thank you for your letter.

Because of the Fair and the many exhibitions that have been arranged for this occasion, we are having great difficulty in obtaining prints of photographs and I will do the best I can in rushing our photographer so that I may send you prints in the very near future - together with all the pertinent information, including the price.

I hope you will be patient as we are obliged to be at this time.

Sincerely yours,

EOB/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

May 4, 1964

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your kind letters of April 18 and 28. I know that Mr. von Groschwitz will be pleased to hear about the new painting by Stuart Davis. He will be in to see you around the middle of June, but we will be happy to send a photograph to him in the meantime if you wish.

At the same time Mr. von Groschwitz can see the new painting by Tseng Yu-Ho in case he would like to substitute the one now owned by Mrs. Sydney Stein, Jr. I have written to him about this, and I know he will appreciate your having paved the way for the loan of Rock among Rocks if he still prefers it.

Since works by the other artists from your gallery have been settled, I wonder if we may have the entry forms. For your convenience, I will list them:

Morris Broderson	"Nun of the Skull"
Abraham Rattner	"Gargoyles in Flames"
Ben Shahn	"Alternatives"
Edward Stasack	"Red Sky"
William Zorach	"Torso"

I am enclosing more entry forms for the above as well as for Tseng Yu-Ho (in case it is needed) and Stuart Davis. We were grateful to receive the photographs of these, some time ago.

Mr. von Groschwitz now expects to land in New York between June 7 and 10, and to remain for about ten days. He will no doubt telephone you soon after his arrival.

With much appreciation,

Sincerely yours,

*Alice Davis*

Encls.

Secretary for the International

Gustave von Groschwitz director Leon Anthony Arkin associate director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 3-3707

May 6, 1964

Comet Ray Letter Service  
220 East 23rd Street  
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

One last group of changes before our upcoming mailing.

Please REMOVE from our PUBLICITY list:

✓ Mrs. Leslie Judd Ahlander  
Art Editor  
Washington Post - Times Herald  
Washington, D. C.

✓ Mr. Charles Ray Griffin  
Downtown Motel  
172 Linden  
Memphis 3, Tenn.

✓ Design Magazine  
337 South High Street  
Columbus 15, Ohio  
(You have this correctly  
at the new address.)

✓ Billi Bows  
The Art Times  
101 W. 78th St.  
New York 24, N.Y.

✓ Mr. Thomas Townajan  
Art Voices on the Air  
200 E. 72nd St.  
New York, N.Y. 10021

Please ADD to our PUBLICITY list:

✓ Miss Emily Genauer, Art Editor  
New York Herald Tribune  
230 West 41st Street  
New York, New York 10036

✓ Mr. Wolf Von Eckardt  
Art Editor  
Washington Post - Times Herald  
Washington, D. C.

Please transfer from PUBLICITY to CUSTOMER:

✓ Mr. Roland P. Pease Jr.  
11 East 71st St.  
New York 21, N. Y.

Please change address in CUSTOMER list:

✓ Mrs. Edward Patterson  
Ridge Road, Laurel Hollow  
Syosset, L.I., N.Y.

✓ Mrs. Edward Patterson  
Valentine Lane  
Glen Head, New York

Again, my thanks for your attention.

Sincerely,

DAVIS • BOVE • KARPOL • KUNYOSHI • MARIN • O'KEEFE • RATTNER • SWANN • SHEELER • SPENCER • WENER • ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



We are busy to have them paying their own way. So we,  
too, want to do from the first.

On the other side, we ~~have~~ <sup>have</sup> begged for help from our neighboring  
organizations; and we will have a similar answered time  
re-organizing with our European Buddies. But this ~~is~~ <sup>is</sup> ~~not~~ <sup>not</sup>  
over-burden me, any more than it over-burden you!  
I can recall that Perry Rothman would have gone along  
with us if we had been able to wait for an opportunity  
1966 - I think now. I may even have seen 1968. But you  
don't want this either, wondering if we should all live so  
long, well we will. But at all events, Stuart's plan seems  
well; and I do believe that a jungle of this type work  
between Boston & Los Angeles is worth waiting for. Now  
there are the facts. You decide. Decide now. Please  
call me, & let Henry Dona know. He will be  
embarrassed vis-a-vis his European buddies, but I can  
absorb that.

My view, is that it would be better to wait for the earliest  
Borrow date, if you can not procure it about that time.  
In a few weeks we would be in our new building; we  
could be on solid ground. But you decide. If we are to  
keep to this fund till we must shut out the agents of  
once.

The other news is that I am painting furiously, and believe I am painting very well. But you have just up with this news and these news from Richard for a long time.

Let me hear from you then, this goes with my  
friendship (over)  
Ever  
Fred



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1964

Mr. A. P. Fenderson, V.P.  
E. and J. Gallo Winery  
Modesto, California 95353

Dear Mr. Fenderson:

As we concentrate entirely on original paintings, sculpture, drawings or graphics, we have no reproductions available of any subject in any medium. As a matter of fact, I discovered that we have no representation of a rooster in the Gallery, other than several early American (19th century) weather-vanes in wood or in metal. We also have a superb rooster measuring \_\_\_\_\_ executed in copper from the original cast iron molds produced in the 19th century following the technique completely so that it is actually an original in every way but executed in 1954. A catalogue explaining this completely is enclosed. You will find this rooster reproduced together with other weathervanes in the same group. The price of this - all hand made - is \$375.

Sincerely yours,

EGH/tm

May 11, 1964

Mrs. Louis Allen  
546 Rispau Boulevard  
Los Angeles 5, California

Dear Mrs. Allen:

Thank you for your check.

I had a long conversation with Joan Ankrum a few days ago and she was delighted with the Rattner exhibition. As a matter of fact, several of our clients in L.A., who happened to be in this week, mentioned it as well. Perhaps someday we can have a more inclusive show in L.A. at a time when it can be a separate occasion instead of part of an overall "promenade". You were very kind indeed to lend all your paintings, as this exhibition as an opening for the future.

I suppose you heard that our exhibition at this gallery was a tremendous success both in the way of reviews and sales.

Best regards,

Sincerely yours,

EOH/tm



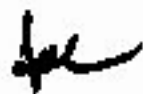
Mrs. Edith Halpert

#2

April 28, 1964

I hope you realize, too, that your own suggestion of our taking advantage of the former Philadelphians, or those who have studied here in the Academy Schools, has been one of the stimulants in our present thinking.

Vary sincerely yours,



Joseph T. Fraser, Jr.  
Director

JTFjr/DER

P.S. Several days ago Mme. Michel Grilichess called at the Academy when I was not in and left a message which I interpreted as being the news that you have taken on Fred Ottesen as an artist in your Gallery. You must know that we have looked on Fred Ottesen since his student days here in the Academy, and he still continues to be a good friend of ours with whom we have kept in touch through his long sojourn in Paris. Whether this message is entirely accurate or not I just want to say I am grateful for your giving him attention.

Free to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ONE 797-7522  
NE 797-3300

EASTERN STANDARD TIME

1964 MAY 9 AM 7 39

TO SEND A MESSAGE: PHONE 797-3311 . TO CALL A MESSENGER: PHONE 797-7522  
MESSAGE INFORMATION: PHONE 797-7550 . OTHER MATTERS: PHONE 797-3300

NR DR ACR2/ CT2696 LGK098 PLG100 USNY

LONDON LG PO 23 9 1130

DOWNTOWN GALLERY 32 EAST 51ST NEWYORK 22USA

BOOKS UNOBTAINABLE IN ENGLAND STOP CAN YOU MAKE NECESSARY  
EXTRACTS STOP AWAITING BIOGRAPHICAL NOTE AND PHOTOGRAPHS

LEICESTER GALLERIES

COL 32 51 22

05

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

ITT/AC&R SYSTEM — ITT/AC&R SYSTEM — ITT/AC&R  
Via All America - Via Commercial - Via Globe - Via Mack

SM — ITT/AC&R SYSTEM  
Globe - Via Mackay Radio



546 RINPAU BOULEVARD  
LOS ANGELES 5, CALIFORNIA

May 4, 1964

Dear Mr. Halpern,

Enclosed is check  
for \$1,000 = in payment of  
balance due for "Mirror #6  
(Damage a Goya)" by Pottner,

The painting made a  
big hit at the Art  
Promenade exhibition, as  
did the large "Gorgoyle"  
one, which you were so  
kind to loan for the

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

uitvoerend comité - comité d'organisation - arbeitsausschuss - executive committee  
 de hh: paul seckhout, conservator van het museum voor schone kunsten georges d'habot, voorzitter van de commissie van  
 het museum voor schone kunsten karel geirlandt, voorzitter van de vereniging voor het museum van hedendaagse kunst  
 lid van de commissie van het museum maro de bock, beheerder van de vereniging voor het museum van hedendaagse kunst  
 selectie comité - comité de sélection - ausstellungsberrat - selection committee  
 de hh: emile langul, administrateur-generaal ministerie van nationale opvoeding en cultuur robert giron, directeur-gen. paleis  
 voor schone kunsten, brussel jean dypreau, kunsthistoricus paul haesserts, kunsthistoricus de leden van het uitvoerend comité.



882  
Nunm

Folk Art Photographs sent to Mrs. Richard Black 5/2/64

1. James Locke, aged 24 years, 1839
2. Nahant (Mass.) Hotel, w.c. and gold leaf applique
3. Still Life with Melon, w.c., #1143
4. New York Still Life, c.1830, w.c. on paper #710
5. Mourning Picture, Woodbury Family of Woodbury, Conn., c.1810, w.c. on paper #1158
6. (page) Romantic Landscape, c.1820, w.c. on paper #1001
7. (page) Romantic Landscape, c.1830, w.c. on paper #965
8. (page only) Philadelphia Man and Wife, c.1835, w.c. on paper
9. (page) The Gem of the Ocean by "Maria Wagoner", c.1830, w.c. on paper #144

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 28, 1964

Mr. Francis S. Mason  
Cultural Affairs Officer  
American Embassy  
Grosvenor Square  
London W. 1, England

Dear Mr. Mason:

Because John Marin Jr. discovered some complications in connection with the insurance on the return shipment of his father's paintings, it has been delayed, but I expect delivery shortly.

I do want to take this opportunity to thank you for sending me the photographs and the report of attendance relating to the number of visitors to the show.

I too am pleased that Mr. Power acquired the Stuart Davis painting, although since it was the last of the large canvasses in our possession, we now have quite a waiting list. It is astonishing that this artist who has been recognized for many years as one of the truly outstanding artists in America, is so little known abroad. However, as you know, the only source for packing, shipping and other expenses relating to exhibitions held in Europe and elsewhere is the International Council. This organization has constantly favored the younger American artists exclusively and has ignored the top artists in America with lasting reputations for their creative contributions. I have just had word from Henri Dorra, Acting Director of the gallery at UCLA that the museums in Basel and at The Hague have asked for a Davis exhibition which will originate at UCLA in November of this year, to be followed with a showing in at least one other American museum. Davis has had a number of major retrospectives in America. Now most of the collectors and museums owning examples of his work are reluctant to make loans again. However, I'm sure that I can convince them of the importance of having a choice exhibition in Europe and since we are sure of two bases, perhaps it will be easier (money-wise) for you to have a smaller selection in London before the paintings are returned to New York. I believe the schedule for The Hague is June 15th to July 21st. In any event, if you are interested, I can give you further details. Meanwhile, I am sending you - under separate cover - one of the many illustrated catalogs of fairly recent exhibitions together with biographical data to date.

My very best regards.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



And so, I hope that the show will be a success.

Sincerely yours,  
 1961, 11, 11

EGH/ta

P.S. In reply to your inquiry regarding the silkscreens, we are setting aside for your future orders, the following. Most of the editions have been completely exhausted. As you probably know, Shahn has been preoccupied not only with the editing of the many books now in print or about to be published, but also murals for the Israeli boat, tapestry and other projects, so that he has not completed the editions of a good many of the silkscreens and has sent us very little in the way of paintings or drawings during the past year. I'm giving you this explanation so that you will realize that we are making every effort to cooperate with you so that the show will be a success for you.

Profile - 3  
 Mine Building - 3  
 The Scientist - 3  
 Lute and Molecules - 3  
 Mask - 4  
 Pleiades - 3  
 Utility - 2  
 Algerian Memory - 3  
 The Post - 2  
 Dialogue - 2  
 Maximal - 2

Ben Shahn: The Graphic Arts by Charles H. Johnson, 1957

1957	"	"	"	"	"	"	"
1957	"	"	"	"	"	"	"

Love and Joy about letters by Ben Shahn, 1955

A Day of Old Prague by M. Loh-Kishor, 1955

I have also received from Italy, a book by Maria Bontivoglio entitled "The Old Prague", published by the same.

Frankly, I'm astonished that the publisher did not come through, as I'm sure they desire to extend their market abroad. In any event, you'll find sufficient material in the book because it is actually a reprint of the previous one.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ENID EDSON  
333 EAST 46

NEW YORK 17 NEW YORK  
OXFORD 7-8346

May 6 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

In 1939 or 1940 when The Downtown Gallery was in West 13th Street, I purchased some Early American paintings from you. For insurance purposes would you be kind enough to give me an idea of their value today?

They are:

YS ELLEN MARGARET KEYES--Oil on Canvas  
SL MOSES IN THE BULRUSHES-- Watercolor  
SM WAITING----- "

1941 A78 GIRL IN LANDSCAPE ( Fall River Portrait ) Oil  
? THE OUTCAST-- small Watercolor  
Two BASKETS OF FLOWERS--on velvet

The two oils need some attention such as cleaning and re-varnishing. Do you approve of Shar-Sisto for this work ?

I have enjoyed living with these paintings through the years.

I hope it will not inconvenience you to give me this advice.

Sincerely yours,

*Enid Edson*  
Enid Edson



April 28, 1964

Mr. Van Deren Coke, Director  
University Art Gallery  
University of New Mexico  
Albuquerque, New Mexico

Dear Mr. Coke:

The following are the prices on the enclosed.

John Marin	RANCHOS DE TAOS CHURCH	\$3250.
	MOUNTAINS, NEW MEXICO	2300.
	NEW MEXICAN COMPOSITION	4000.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

May 2, 1964

Mr. M. J. Crowley Jr.  
Commercial Office Supply  
650 Madison Avenue  
New York, New York 10022

Dear Mr. Crowley:

Following are the current valuations for insurance on  
the paintings by Abraham Rattner.

NIGHT COMPOSITION	1954	32x18"	\$2500.
TWO FIGURES WITH ROSE	1952	38x51"	6000.
FARMLAND #6	1955	18x15"	2200.

Sincerely yours,

EDH/tm



*Red for  
white re  
sure* *pl out* *(JG)*  
**KIMMEL & YOUNG, INC.**  
**PLUMBING AND HEATING**



*"After We Sell  
- We Service"*

503 SO. GARFIELD AVE.  
ALHAMBRA, CALIF.  
TELEPHONES AT 2-2222  
DU 2-4860

April 27, 1964

Edith Gregor Malpert  
c/o The Downtown Gallery  
32 East 51st Street  
New York,

Dear Mrs Malpert:

Re: Phone conversation of 4-27-64

Check inclosed \$300 to cover cost of Ben Shahn "Dancing Clown"

Please ship Air Express Collect.

Photographs to follow by regular mail.

Sincerely,

*Geo. B. Young*  
Geo. B. Young

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



MUSEUM OF ART

THE UNIVERSITY OF OKLAHOMA  
NORMAN · OKLAHOMA

April 29, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Nathaly C. Baum  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

74 ret

Dear Mrs. Baum:

Enclosed are three photographs of paintings in our collection by Stuart Davis and Georgia O'Keeffe. These were requested for your records in your letter of April 7th.

We have indicated identification and other information on the back of each photograph. The undated works by Davis and O'Keeffe were acquired for our collection from the War Assets Administration in 1948. There will be no charge for the photographs.

Sincerely yours,

*Sam Olkinetzky*

Sam Olkinetzky  
Director  
Museum of Art

SO:jm  
Encl.



Dr. Irving Levitt 24535 NORTH CAROLINA DRIVE / SOUTHFIELD, MICHIGAN

April 28, 1964

Dear Edith -

As usual, the bank goofed!  
Enclosed is a remittance of the check, and  
they promised to send you a note,  
and carbon copy to me.

I can't tell you how much  
Shirley and I enjoyed being with you  
- We look forward to our visits  
every trip. I hope you will have an  
opportunity to visit with us in Detroit  
some time soon.

We're looking forward to receiving  
the Stella and Davis, and, don't  
forget to send the little bust of Marian.  
Incidentally, the next time you write  
to Nick Brown, ask him what he  
might have available in a Henry Moore.

Keep well, and I hope we can  
see you again real soon.

Best regards,  
Jim

P.S. And to think the dumb bank  
processed my IRS check twice, and  
didn't even have the courtesy to  
phone! How the hell can anyone be  
that stupid. That's maybe

April 24, 1964

Mr. Lewis P. Cabot  
308 Commonwealth Avenue  
Boston 15, Massachusetts

Dear Mr. Cabot:

Below are the figures suggested for your current insurance valuations.

John Marin	MT. WASHINGTON, WHITE MOUNTAINS	1924 W.C.	\$5000.
	TUNK MOUNTAINS	1952	5000.
Arthur G. Dove	SUN, MOON	1932	1000.
	HAPPY LANDSCAPE	1937	600.
William Zorach	YOSEMITE VALLEY	1920	750.

The Downtown Gallery  
32 East 51 Street  
New York, New York 10022

per \_\_\_\_\_

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HELEN W. BOIGON, M. D.  
45 EAST 82ND STREET  
NEW YORK 28, N. Y.

lose. I am going to try to take a leaf from Nathaly's book here. The results of all the testing and examination were negative, and the strict order was given for us to take off 10 days every four months instead of a month a year, and to get away sans children. By next year perhaps we can do it this way.

Now so far you'd never know, but the prime purpose of this letter is to express our warmest felicitations on the occasion of your birthday tomorrow and our gratitude to the fact that you are in our midst. Everybody has some good fortune in his life, some of us a lot more than others, and even as 1st Vice President of the Amalgamated Unions of International Kvetches I feel obliged to testify to the Foolish Fates that if something good ever happened us, it has been knowing you. So on the occasion of the 25th April we are happily sending you love, kisses, and high hopes for many, many, many more years of your well-being and our association.

*Helen*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE ART STUDENTS LEAGUE OF NEW YORK • 215 W. 57TH ST. **ASL**  
NEW YORK, N. Y. 10019 • INCORPORATED IN 1878

May 1st, 1964

The Downtown Gallery  
92 East 51st Street  
New York, N.Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

The Art Students League of New York is putting on an exhibition of the work of prominent artists associated with the League in the past. The exhibition is scheduled for the months of July and August of 1964, and will be held in the gallery of the Art Students League, which will be open from 9 A.M. to 5 P.M. Monday through Friday.

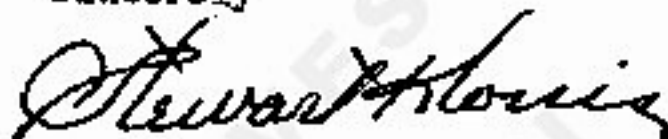
An attendant will be constantly in the gallery during the exhibition hours and the building is guarded at all times. Naturally, the League will cover all expenses of packing, shipping and insurance.

The Art Students League is going to prepare a handsome catalogue with biographical material for each of the artists and a photograph of the work on exhibit. If a photograph is available, the League would be pleased to have it and would of course pay the cost.

We do not know which paintings you have by John Marin, but would like to borrow one of them for this exhibition.

Your cooperation will be greatly appreciated.

Sincerely



Stewart Klonis, Executive Director  
THE ART STUDENTS LEAGUE OF NEW YORK

SK:ES

#### INSTRUCTORS

CHARLES H. ALSTON  
WILL BARNET  
HENRY BILLINGS  
ARNOLD BLANCH  
LOUIS BOICHI  
RICHARD BOVE  
ROBERT BRACKMAN  
RAYMOND BREININ  
MARIO COOPER  
GREGORY D'ALESSIO  
JOSE DE CREEFT  
EDWIN DICKINSON  
SIDNEY E. DICKINSON  
ERNEST EISENE  
THOMAS FOGARTY  
DAGMAR FREUCHEN  
WILLIAM GAMBINI  
MARSHALL GLASIER  
STEPHEN GREENE  
MACCARI GREENFIELD  
SIDNEY GROSS  
JOHN GROTH  
ROBERT B. HALE  
JOSEPH HIRSCH  
JOHN HOVANNES  
MORRIS KANTOR  
ETHEL KATZ  
NATHANIEL KAZ  
STEVEN KIDD  
EDWARD LANING  
JULIAN LEVI  
KAT LEWIS  
JEAN LIBERTÉ  
WILLIAM C. McNULTY  
FRANK MASON  
EARL MAYAN  
EDWARD MILLMAN  
BEN MORRIS  
SEONG MOY  
ALICE MURPHY  
MARVIN NEWMAN  
BOB PHAK  
ROBERT PHILIPP  
WALTER PLATH  
THEODOROS STAMOS  
HARRY STERNBERG  
HOWARD TRAFTON  
WILLA TRAFTON  
VACLAV VYTLACIL  
WILLIAM ZORACH

#### BOARD OF CONTROL

ARTHUR J. POSTER, *President*  
FRANCIS J. BARBER  
*Men's Vice-President*  
EDITH JAY, *Women's Vice-President*  
GEOFFREY E. MAWEY, *Treasurer*  
LISA M. SPECHT  
*Recording Secretary*  
JOAN PERSONETTE  
*Corresponding Secretary*  
WYNN ALDRICH  
JAMES DAVIES  
WALKER G. EVERETT  
ANDREW KOSTEN  
HORACE R. MCCORMICK  
JULIE SHIELD





Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WEST  
Via UNK

LDA179

TDN46 2L TO LONDON 37 28 NFI

41-94  
DUPLICATE OF TELEPHONED MESSAGE

U P 8C  
1964 APR 29 PM 5 51

LT HALPERT DOWNTOWN GALLERY  
32 EAST 51ST STREET NYK20NY

pls 3707

MISUNDERSTANDING REGARDING WHICH SHAHN STOP WE WANT PLATE  
118 BRAZILLERS BEN SHAHN GRAPHIC ART NEGRO MOTHER AND CHILD  
1956 DRAWING 12 BY 9 DOWNTOWN GALLERY

FACETTI PENGUIN BOOKS.

(32 51ST 118 1956 12 9)

1964 APR 29  
TIME  
RECEIVED

(1956)  
Sino  
Sloan  
45 Perry St  
Nyc 14

STERN CABLES  
Via UNION CABLES



May 11, 1964

Dear Mrs. Critchess:

I too have had no word from the Rattners, but this is not unusual. Besides, they must have a great deal to do, making the readjustment after their stay in New York. Several days ago, I had a chat with Sylvan Cole, who, by the way, is en route to Paris. He mentioned visiting with you and described your gallery with enthusiasm. I look forward to the Galerie Coard exhibition and will of course do everything I can to cooperate with you in every detail. The Rattners took along a large group of drawings and left a good many here as well. After you see what he has in Paris, you can decide how many more drawings you would like. Of course, I think it is important to make it retrospective and of course I will add a good many of the early examples and a few watercolors and gouaches to make a more complete statement of his work so that the local public will not think that he is a newcomer, but will realize that he has a long, successful history. I will of course send you biographical material and several publicity releases so that you can have adequate material to work with. Incidentally, will you let me know whether you have copies of the two most recent major catalogs - of the shows organized by the American Federation of Arts under the auspices of the Ford Foundation and subsequently the exhibition held at The Whitney Museum. Both of these catalogs have excellent forewords from which you can cull sufficient "propaganda" for the press. Meanwhile, I like the idea which you and your husband are considering. I am referring to the inclusion of several of his drawings and paintings in your group shows prior to his one-man exhibition in the early Fall. I will work out all the financial arrangements with the Rattners and with you so there will be no misunderstanding and so that you will not have to discuss the details with Mme. R.

I have just hung an exhibition concentrating on the subject of New York City. This of course includes my older artists as all the more recent additions are from other parts of the country and now one in Paris. Consequently, I set aside one gallery for the latter group and when I finished hanging last night, I was really very excited about that room. Ottesen looks particularly handsome and, while the pictures are not catalogued, these artists will be seen by a large, large audience including our clients and of course many of the museum personnel as well as the general public. To date I have not signed any contract for my new quarters, but since we close (as usual) du-

nor to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.



3234 N Street, N. W.

Washington, D. C., 20007

May 5, 1964

Mrs. Edith Gregor Halpert,  
Director  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Edith,

I have received a second statement regarding the unpaid balance on the Karfiol, Symphony Mood, which Ginny and I have had in our house for some time now. I sincerely regret that I have been unable to discharge this debt, which must certainly annoy your bookkeeper. A series of unexpected expenses earlier in the year, plus the pound of flesh exacted by the Infernal Revenue Service, has put me in a very tight financial situation. I see no relief in sight for some time.

Regrettably, therefore, I must return the painting to you. Any consideration you can give me on the deposit of \$50 which I paid, will be much appreciated by us. Of course I expect the cost of packing and shipping and time spent on this by your office staff to be my responsibility. I shall probably be in New York at the end of the week or early next week, and would like to bring the painting with me, if the Gallery is still open. Otherwise I will pack it for shipment by REA.

Very sincerely yours

*Don Hoopes*

Donelson F. Hoopes

# WITTE MEMORIAL MUSEUM

3801 BROADWAY

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TELEPHONE: TAylor 6-0647

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 5, 1964

Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am very pleased that we may be able to have as many as fifty paintings by John Marin for exhibition, from your gallery. I would like very much to have a list of Marins in Texas collections, both public and private, if you might send it.

If I am not able to be in New York in June, I may be able to have Mr. William Lillys, now at the Newark Museum, and formerly with the Witte and with Montclair, help with the planning and selection.

Thank you for your help.

Very truly yours,

*Martha Utterback*

Martha Utterback  
Curator of Art





1632 Franklin Street  
OAKLAND 12, CALIFORNIA  
Telephone BLancourt 1-3947

May 8, 1964

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

You were absolutely right. Tseng Yu-Ho and her husband are charming-and we were fortunate enough to be invited for dinner.

Since you have probably received a carbon copy of a letter from our architect to Betty, you know that we are proceeding in a preliminary way. We are quite excited about Tseng Yu-Ho and have great expectations for the final result. As it stands now, we will probably open quietly some time during the end of the summer with a grand opening scheduled for October 1.

Unfortunately, we did not receive your letter until our return from the Islands; consequently we did not get an opportunity to see Mr. James Foster, Jr., and convey your regards. We did, however, visit the Academy of Arts and found what we saw very interesting.

Of course, you may keep the Karfiol with the red star on it for as long as you need it. We are looking forward to hanging it in our home, but are perfectly agreeable to letting other less fortunate people enjoy the picture for awhile longer. Incidentally, we have another "red star" on one of your pictures - we would like to purchase one of Tseng Yu-Ho's that will be in the one man show you are planning.

We look forward to hearing your comments and criticism. We also would like to know your thoughts on the financial arrangements.

Best regards from Herb and Barney.

Sincerely yours,

*Marion*

(Mrs.) Marion O. Sandler  
LOANS ON HOMES • INTEREST PAID ON SAVINGS  
EACH INVESTOR INSURED UP TO \$10,000.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



April 29, 1964

Mr. Gilman K. M. Hu  
926 Bethel Street  
Honolulu 13, Hawaii

Dear Mr. Hu:

Much to my chagrin, I have discovered that my letter dated April 4th had not been mailed to you. A new clerk we have was waiting for the delivery of the color slides and held this in her file until today. I hope you will forgive me.

The painting you referred to LOW CLOUDS OVER KAUAI was sold before your communication had reached me. I am now enclosing two slides of paintings similar in mood, which may be of equal interest to you and I sincerely hope that some additional transparencies will be forthcoming so that I can include them in this letter. The titles, sizes and prices are listed below.

I will be very happy to send any one of these to you for your consideration and if you decide not to acquire the painting, you may turn it over to Issai Doi, who will include it in his next shipment to us. We plan to have a show of his work next season after all the fuss about the World's Fair will subside. Again, I ask your forgiveness for being so tardy.

Sincerely yours,

EDH/tm

P. S. I am enclosing my original letter, which answers some of the previous questions.

KAUAI HIGHLANDS	\$600.		42x34
GATHERING CLOUDS	450.	1962	35x43
SUNSET	600.		42x34
DEEP RIVER	350.	1961	30x18
KAUAI EROSIONS	400.	1961	30x26



*POR*

FINCH COLLEGE  
52 EAST 78 STREET  
NEW YORK 21, N.Y.

April 24, 1964

Director  
Downtown  
32 East 51  
New York, New York

Dear Sir:

The Finch College Museum is opening a Contemporary Study Wing, two floors of which will be an exhibition area with an adjoining storage study space where an artist or art historian may quietly examine a work of art and the drawings that led to its development.

Will you be kind enough to send press releases and one photograph of a representative work of each artist having a one man show in your gallery for our files. If you give catalogues as a public relations service, we would appreciate receiving these also.

Mrs. John Varian  
Director  
Contemporary Study Wing  
Finch College Museum  
62 East 78th Street  
New York 21, New York

Thank you for your cooperation.

Cordially yours,

FINCH COLLEGE MUSEUM

*Clayton Varian*

Mrs. John Varian

EV:ns

due to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 50 years after the date of sale.

Membership:

The Secretary of Membership, David A. Prager, working with our Executive Secretary, Miss Gertrude Thilly, have enrolled twenty new members in the past year. In addition, four former members have re-joined after absences of from one to three years. We have lost fifteen members in the same period. As reported above, our enrollment now stands at an all time high of 192.

Annual Party:

Our annual evening gala, with orchestra and dancing, took place at the Museum on May 7, and theoretically belongs in next year's report. However, I cannot refrain from remarking that it was an unusually felicitous event, preceded by a dinner in the Cotillion Room of the Hotel Pierre, at which a model of the Museum's new building was unveiled and its fund campaign officially launched.

The dinner was sponsored by the Friends, although both parties were given by the Museum, and concluded with talks by Senator Jacob K. Javits, Lloyd Goodrich, David M. Solinger and your President. From the dinner we made our way to the Museum for the gala, which marked the opening of The Friends Collect exhibition.

Museum Services to Members:

While no statistics are kept on the number of Friends who avail themselves of the special privileges of membership, I am under the impression that many more might profitably do so. In any case, let me remind you that these include attendance at previews and Viewings, special discounts at the Sales Desk, the right to borrow works of art from the Museum's collection, and to seek the assistance of the staff in all matters pertaining to collecting.

Treasurer's Report for the Year Ended April 30, 1964:

(see next page)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 30, 1964

-4-

Treasurer's Report for the Year Ended April 30, 1964:

May 1, 1963 - CASH ON DEPOSIT

\$20,966.44

RECEIPTS:

Membership Dues - 186	\$46,500.00	
1 balance for 1963	150.00	
Contributions	<u>826.50</u>	\$47,476.50
		<u>\$68,442.94</u>

DISBURSEMENTS:

9 works of art -	\$34,875.00	
Balance, 3 works of art - 1963	8,876.66	
Balance, Publications Fund, 1963	4,312.60	
Salary, Executive Secretary, 10 months	3,700.00	
Taxes Paid on Salary	<u>233.67</u>	\$51,997.93

April 30, 1964 - CASH ON DEPOSIT -  
The Chase Manhattan Bank, New York,  
New York  
\*(See accompanying note)

\$16,445.01

\*NOTE

Funds Obligated:	\$ 6,500.00 Publications Fund, 1964-65
	740.00 Salary, May and June
	26.82 Social Security, May and June
	27.75 Unemployment Taxes, April, May and June
	<u>\$ 7,294.57</u>

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 30, 1964

Miss Felicia Gaffen  
National Institute of Arts and Letters  
633 West 155th Street  
New York, New York 10032

Dear Miss Gaffen:

Please note that on your consignment (#7448) you did not receive the drawing BLIND BOTANIST, but instead were sent the silkscreen of the same title.

This silkscreen is Not For Sale and should be marked so on your copy of the consignment, but for your information for insurance purposes, the value is \$125.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.



May 5, 1965

Mrs. T. Torre-Buono  
Art Auction Committee  
The New Lincoln School  
31 West 110th Street  
New York, New York 10026

Dear Mrs. Torre-Buono:

As much as I would like to be of help, the Gallery has a policy dating back many many years which makes it impossible to cooperate with you in your auction plans for the New Lincoln School.

There are so many worthy causes - and the fact that artists are called upon constantly to make contributions to all of these has decided our policy a long time ago, which we have sustained to date. There is no other group that makes contributions of such great value and in our case particularly, either members of our roster are deceased or produce very slowly. This means that each time the artist gives up more than 10% of his perspective income, since the overall average is about eight paintings or sculptures per annum.

Furthermore, there are rumors that the Internal Revenue Service are investigating the Art Auction situation because in most instances it is not the artist who gets the deduction against his taxes but the person who purchases the Work of Art and makes out the check in the name of the charity, thus gaining the advantage of a tax deduction thereby. We encourage the artist to make a cash contribution instead. Since the Gallery and I make large contributions to various museums and University Galleries, we were obliged to desist, particularly so at this time when collectively the Gallery and I are giving the Corcoran Gallery in Washington a huge collection - far more than our income warrants.

I am sending you this lengthy explanation as I do have great admiration for the New Lincoln School - and hope that you will understand my position in the matter.

Sincerely,

BNH/18

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



5-230 Hugo Street  
Winnipeg, Manitoba, Can.  
May 11th, 1964.

Downtown Gallery  
32 East 51 Street, N.Y. 22.

Dear Mrs. Halpert,

Can you tell me what you  
have on hand of the work of Ben Shahn?  
It is the prints, or gouaches with lettering  
in Hebrew or English that have delighted  
us.

Yours truly,

Win Laurie

(Mrs. James B. Laurie)

P.S. Send catalogue + price list, please.



Joseph Cantor R. R. 2 Box 293, Carmel, Indiana

May 9, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 2 and the enclosed photos.

In talking to Mr. and Mrs. Stanley Herman, they feel as I do, that even before sending for one or two of these Yu-Ho's, you might give us some help about color, by return air mail. We have an appointment at their house in town on Saturday, May 16. Will you be available at your Gallery on that day should we wish to telephone you about help in the selection? Please tell me this in your reply.

Your personal color description of each of these four subjects would be very helpful, no matter how inadequate it would seem as against seeing the painting.

You might refer to over-all tone, what the lightest colors are and what the darkest colors are. For example, on our Yu-Ho, "Strings of Amber", the 72" x 72" double panel, I would describe it as running from pale amber into several deeper, over-lapping amber shades, with the 'strings' accenting the painting in amber color, some of which become almost charcoal. A tint of pale green is visible occasionally.

We have taken careful note of the sizes, but on "Away and Over", is not the given 72" size exceeded by what appears to be a mat, or is this 72" over-all?

Privately, at the moment, Mrs. Cantor and I prefer "Three Peaks", but I am anxious to know about the color of "Matter". You see, in the Herman house, one large wall

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

May 2, 1964

Mr. Joseph Cantor  
R. P. 2  
Box 293  
Carmel, Indiana

Dear Mr. Cantor:

Thank you for your letter. We are always happy to learn that our paintings have found a good home and particularly so when even visitors enjoy them as well.

At the moment we have only one painting of that size, but there are two smaller paintings - each two panels - and one long horizontal. This group has enough variety for selection. Of course it is unfortunate that these are in black and white as the color always plays such a vital part. However, we would be glad to send any one or two of these on approval if the cost of packing and shipping is taken care of by the consignee. Below you will find the titles and prices.

*Tsang Yu Ho*  
Sincerely yours,

YCH/tm

~~WAVE AND OYSTERS 1300.~~

MATTER 1500.

~~THE TEMPLE TARD 1500.~~

THREE PEAKS 1850.



Sunday, May 2, 1964

Dear Mrs. Halpert,

I had the pleasant surprise of meeting you, as it were, thru Rabbi and Leah Raskas, last month in Temple of Aaron, St. Paul, Minnesota. Your name was familiar to me through articles I had read, and I had hoped to meet you in your gallery this summer. However, our trip to the East has been preempted by our planned trip West, instead--to see our college children at Berkeley. So--Rabbi Raskas encouraged my writing to you. Perhaps we can work something out this way. He has helped me before in our planned program for Art exhibits in our local Synagogue. This has led to wonderful experiences and quite a developing interest in art in our area...particularly in that of Jewish subjects and artists.

My particular interest at this moment is to see if we can purchase a Ben Shahn for the Synagogue. I have a wonderful book of his works--and find it fascinating. Rabbi Raskas did mention the prices of the two hanging in his synagogue--but I do need some definite help and prices from you. Is it possible for you to send me an available listing of his prints? How much are his originals?

Then, too, we are definitely interested in your suggestion that we can acquire the finest in art at the \$50 a month plan you discussed in one of the magazine articles. This sounds too good to be true. We are definitely interested....please do enlighten us.

We will certainly be happy to hear from you. Thank you.

Sincerely,

*Deana Shulman*  
Deana Shulman



\*Mrs. Albert D. Lasker  
229 Beekman Place  
New York, New York 10022

Mr. Robert Q. Lewis  
Hotel Lombardy  
111 East 56th Street  
New York, New York 10022

Mr. & Mrs. Henry Loeb  
812 Park Avenue  
New York, New York 10021

\*Mr. & Mrs. Roy R. Neuberger  
993 Fifth Avenue  
New York, New York 10028

\*Mr. & Mrs. Robin Olds  
2812 P. Street N. W.  
Washington, D. C.

Mrs. Bliss Parkinson  
215 East 72nd Street  
New York, New York 10021

Mr. Henry H. Ploch  
99 Rutgers Place  
Clifton, New Jersey

Mr. Larry Richmond  
Music Dealers Service Inc.  
426 West 55th Street  
New York, New York 10019

\*Mr. & Mrs. Joseph Roby Jr.  
720 Park Avenue  
New York, New York 10021

Mr. & Mrs. Edward Ross  
1125 Park Avenue  
New York, New York 10028

\*Mr. Stephen J. Schramm  
115 Roseville Road  
Westport, Connecticut

\*Mr. & Mrs. Robert Scull  
1010 Fifth Avenue  
New York, New York 10028

\*Mrs. George Siemomn  
20 Sutton Place South  
New York, New York 10022

Mr. Charles Simon  
60 Wall Street, 3rd Floor  
New York, New York 10005

Mr. & Mrs. Robert E. Simon Jr.  
941 Park Avenue  
New York, New York 10021

\*Mr. & Mrs. S. S. Spivack  
Long Lane  
Far Hills, New Jersey

Mr. & Mrs. Alan H. Temple  
11 Paddington Road  
Scarsdale, New York

Mr. Robert L. B. Tobin  
711 Park Avenue  
New York, New York 10021

\*Mr. & Mrs. David M. Vogel  
19 East 80th Street  
New York, New York 10021

Mr. L. Arnold Weissberger  
120 East 56th Street  
New York, New York 10022

Mr. David Workman  
Goldman, Sachs & Co.  
20 Broad Street  
New York, New York 10005

Mr. Richard S. Zeisler  
60 Broad Street  
New York, New York 10004

rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.





# THEODORE LYMAN WRIGHT ART CENTER

Beloit College • Beloit, Wisconsin • Emerson 5-6641

May 11, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

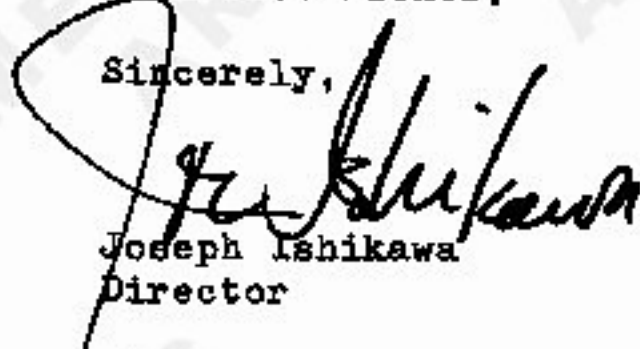
It was a pleasure seeing you and the Downtown again. I have talked to Dean William Bentsen who is in charge of the convocation program, and he is delighted that you will be able to appear here for a convocation lecture on Tuesday, February 16. I'll talk the Art League of Beloit into changing its meeting date to that evening so that you will not have to take an extra day.

The convocation is for 10 a.m. and will be for an audience of students, faculty and townspeople which can number anywhere from 300-800. Slides can be shown, but the conditions are not the best. The Art League program is at 8:15 p.m., and will be chiefly townspeople, numbering between 50-100. There are very good facilities for slides for the evening meeting. There will be an additional but modest honorarium from the Art League.

Dean Bentsen will be in touch with you relative to the convocation. In the meantime, you might let us know the titles of your talk. As far as the Art League program is concerned, it will be at the Art Center where the exhibition of "The Eight" will be on view, but you need not restrict your remarks to the exhibition.

With best wishes,

Sincerely,



Joseph Ishikawa  
Director

hh

cc: William Bentsen

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Museum List (contd)

✓ Mr. T. R. MacDonald, Director  
Art Gallery of Hamilton  
Hamilton, Canada

Once again, I will appreciate your prompt attention. Thank you.

Sincerely yours,

  
Tracy Miller





## PRESS CLIPPING BUREAU

165 CHURCH STREET • NEW YORK, N.Y. 10007 • 212 BARCLAY 7-5630

In replying to our N.Y.C.  
office please refer to our  
number of your account:

May 7, 1964

Mr. Tracy Miller  
Downtown Gallery  
32 East 51 Street  
New York, N.Y. 10022

Dear Mr. Miller:

Thank you for your telephone call today requesting information on our press clipping service. We read every daily and weekly newspaper published in the fifty United States, as well as a selective list of 4,000 trade and consumer publications, as per the enclosed copy.

We also read 1,500 house organs and can include Canadian service, if you desire, at no additional service charge - just the normal 15¢ per clipping.

Our rate is \$27.00 a month for the service charge and 15¢ per clipping, with a minimum order of three months. However, if you desire service for one month only, the rate is \$40.00 for the service charge and 15¢ per clipping.

If you would like to use our service, please complete and return the Original of the enclosed order-form that fits your requirements, retaining the copy for your files.

Thanking you and trusting we may have the pleasure of serving you, we are,

Sincerely,

Helen Maison

HM:m  
Enc.

May 7, 1964

Mr. Frederick Baum  
Rubin, Baum and Levin  
598 Madison Avenue  
New York, New York 10022

Dear Fred:

Thank you for your letter and the enclosed check. Well, I thought my ribs were worth more than \$50 bucks apiece, but I am glad that you finally settled the claim with the tough New Englanders. It is always practically a miracle when one achieves such results. Let me know to whom I should send the \$50. check and also please send me your bill as well. Also, I think it is about time that you sent me a bill for other services so that I can meet my Maker as an honest woman.

My very best regards.

Sincerely yours,

EOH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COLGATE UNIVERSITY  
HAMILTON, NEW YORK

*David Seligman*  
Department of Fine Arts

May 1, 1964

Dear Mrs. Halpert,

When I was in your gallery a few weeks ago you were kind enough to spend some time with me and show me several of Marin's Weehawken oils at my request. I may have mentioned then my longstanding interest in Marin and my admiration for these early paintings - first discovered to me by your exhibitions - particularly the "faux" landscapes. I agree that they are fascinating study material, but I also like them (many of them) as paintings quite aside from their historic value. I would like to have one.

You mentioned that they were being made available only to museums, so perhaps this is a vain wish. I have a proposition to make that might appeal to you, however.

I have a bona fide Winslow Homer fish, a poor record photo of which I am enclosing. It is in oil on commercially silvered cardboard of some kind (giving a genuine silvery scale or skin to the thing

April 30, 1964

Circle Typewriter Company  
161 West 57th Street  
New York, New York 10019

Gentlemen:

Please cancel our contract for service as of April 1964.  
We will be closed for the summer and will contact you in  
the fall if we wish to resume this service.

Thank you for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





**THE GALLERY  
OF THE  
BETTER  
LIVING  
CENTER**

N.Y. WORLD'S FAIR 1964-65

**FOUR CENTURIES OF AMERICAN MASTERPIECES**

EXHIBITION-ARRANGED BY  
**SKOWHEGAN  
SCHOOL OF  
PAINTING and  
SCULPTURE**

April 27, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**SELECTIONS COMMITTEE**

**John Eastman, Jr., Chairman,**

*Director, Skowhegan School  
of Painting and Sculpture*

**John I. H. Baur**  
*Associate Director, Whitney  
Museum of American Art*

**Willard W. Cummings**  
*President, Board of Trustees,  
Skowhegan School of Painting  
and Sculpture*

**Louisa Dresser**  
*Curator of Collections  
Worcester Museum of Art*

**Robert Beverly Hale**  
*Curator, American Paintings  
and Sculpture, Metropolitan  
Museum of Art*

**Bartlett H. Hayes, Jr.**  
*Director, Addison Gallery  
of American Art*

**Thomas Messer**  
*Director, The Solomon R.  
Guggenheim Museum*

**SPONSORS COMMITTEE**  
(List Incomplete)

**Jean J. Aberbach**

**Julian J. Aberbach**

**Frederick B. Adams, Jr.**  
*Amherst College*

**Louis C. Baker**

**Richard Brown Baker**

**Senator William Benton**

**Allen D. Christensen**

**Ralph T. Coe**

**Mrs. McCauley Conner**

**William N. Eisendrath, Jr.**

**Raymond T. Entenmann**

**Mr. & Mrs. Lawrence A. Fleischman**

**Mrs. David M. Giltinan**

**Lloyd Goodrich**

**Mrs. Edith Gregor Halpert**

**Rene d'Harnoncourt**

**August Heckscher**

**James J. Heslin**

**Sidney Janis**

**Louis C. Jones**

**Adolphe A. Juviler**

**Mrs. Jacob M. Kaplan**

**Douglas A. Lapham**

**Julian Levy**

**Wright Ludington**

**Alastair B. Martin**

**Henry P. McIlhenny**

**Mrs. Gertrud A. Mellon**

**Mrs. G. Macculloch Miller**

**Roy Neuberger**

**Duncan Phillips**

**Perry T. Rathbone**

**Daniel Cotton Rich**

**Sara Roby Foundation**

**James J. Rorimer**

**Nathaniel Saltonstall**

**John C. Wilmerding, Jr.**

**Mrs. Norman B. Woolworth**

Dear Edith:

This will confirm my telephone message of the other day about Patrons.

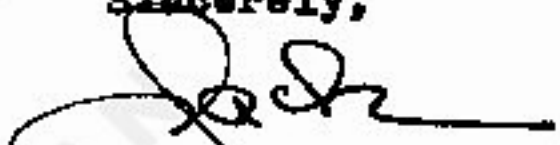
Entirely separate from the Benefit Opening Committee we will list in the catalog of the exhibition Patrons of Skowhegan. This in the same way, the Metropolitan Opera lists Patrons in their programs.

All those who contribute \$500. or more will be listed in the catalog - which is going to be an important one.

Do send me names of any you think would honor us as well as helping us financially by becoming Patrons.

Speed is needed as the catalog must be finished by May 21.

Sincerely,

  
**John Eastman, Jr.**  
Director

P.S.  
just found out today we  
must give names to printer  
next Monday!



April 30, 1964

Mr. Bartlett H. Hayes Jr., Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Bart:

I am enclosing a copy of my letter reporting the condition of the EAGLE when it was returned to us from the Addison Gallery at Andover.

Would you be good enough to communicate with your insurance broker and arrange to have the adjuster come in to see the present condition of this sculpture, so that we can make arrangements in connection with the claim.

Many thanks for your attention.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.



# ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

April 27, 1964

## BOARD OF DIRECTORS

ALEXANDRE P. ROSENBERG  
PRESIDENT

PIERRE MATIÈSE  
VICE PRESIDENT

KLAUS G. PERLS  
VICE PRESIDENT

ANTOINETTE M. KRAUSHAAR  
SECR. & TREAS.

GRACE BORGENICHT BRANDT

SALLY H. FAIRWEATHER, CHICAGO

DAN R. JOHNSON

ROBERT M. LIGHT, BOSTON

ELEANORE B. SAIDENBERG

EUGENE V. THAW

RALPH F. COLIN  
ADMINISTRATIVE  
VICE PRESIDENT  
AND COUNSEL

MURRAY HILL 8-7800  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y. 10022

Dear Mrs. Halpert:

Thank you for your letter of April 21.

I am sorry to say that I have not as yet been able to get around to writing up the minutes of the last members meeting officially. The meeting, however, was a short one devoted primarily to three subjects:

1. Mr. de Commages of the Chemical Bank discussed with the members the particular banking problems of art dealers. He explained that traditionally banks would not lend money on inventories of paintings and other works of art, although they did in fact lend money on all sorts of regular commercial inventories, including such things as soy bean oil. He said he would like to induce his own bank to establish a procedure whereby loans could be made to dealers on their inventories, and he asked for suggestions as to how this might be done.

The basic problem is that, although the banks have established methods for checking the valuation of other inventories, they have not established any way of checking the valuation of an art dealer's stock and they seem to be reluctant to do so. Apparently, among conservative bankers, there is still some distrust of the art dealing business.



April 28, 1964

Mr. Seymour Goldstone  
531 Stinchcomb Drive, Apt. 6  
Columbus, Ohio 43202

Dear Mr. Goldstone:

Forgive me for not having answered your letter long before. I wanted to send some photographs to you as we have no illustrated catalog of Shahn's work - or for that matter, of any other artist. However, because of the Fair and the many special exhibitions which are being held, our photographer has delayed delivery for weeks and I am afraid that we won't have anything in the way of photographs to send you before the middle of next month.

However, I can tell you that we have work in all the media listed by you. The price range varies in relation to date and size. Paintings in watercolor (Shahn does not paint in oil) limiting himself to water media exclusively.) range from \$750. to \$5000. or more; the drawings are from \$350. to \$2500.; and the prints from \$75. to \$275.

If you'd give me some idea of your budget for Shahn, I will eventually send you some photographs. Or, if you are planning to be in New York before the end of June, I will be glad to show you what we have available. I look forward to your reply.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information must be published 60 years after the date of sale.



April 28, 1964

Mr. Victor Waddington  
Waddington Galleries  
2 Cork Street  
London W1, England

Dear Mr. Waddington:

Mrs. Halpert and John Marin Jr. have asked me to drop you this note to say that everything is now cleared in relation to insurance on the return shipment of Marin paintings.

We understand that you will ship them via TWA to clear through W. R. Keating and Company.

Many thanks for your attention!

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



April 30, 1964

Mr. David L. Hanson  
Wilson and McIlvaine  
120 West Adams Street  
Chicago 3, Illinois

Dear Mr. Hanson:

As you probably know, Mrs. Boos very kindly agreed to come to New York so that we could discuss at length and completely all the details involved in our arrangements to represent her in exhibiting and selling the work of John H. Storrs. We spent several hours together going over the now-complete set of photographs, ascertaining where the sculpture was stored at the present time and - most important - becoming well acquainted with each other. I believe we have a complete rapport and that our joint venture should prove a great success in time.

I outlined our plans of promotion and functioning in general and we went over the terms carefully. Tomorrow I will show her a draft of the agreement and, of course, will send you the original copy for your joint approval. You will note that this is a very simplified agreement, based on a printed form proposed by the Dealers Association.

Since the Gallery is always closed during the months of July and August, we decided that it would be best to hold the sculpture in Chicago until October with probably a half a dozen examples shipped in advance to reach us directly after Labor Day, when we start planning our opening show, which includes a cross-section of work by our entire roster, with new examples by those still working and choice examples by the artists who are deceased. This annual exhibition (it will be our 39th annual) is a prelude to the season and is an excellent moment to introduce a newcomer to our roster, as we can give him considerable emphasis in such an exhibition. The one-man show would be held about November and the specific date will be set shortly after the opening show. November is an especially good month for a one-man show as a large percentage of the museum directors come to New York to make their plans for the rest of the season. Also, the serious collectors find it a desirable month to view the important shows held at the various museums and come here for that purpose as well as seeing what the galleries have on view.

I'm glad that we have reached the joint decision - Mrs. Boos and I - and that the timing is such that I will have a restful period during the summer months to make detailed plans for the advertising program, for writing the publicity release and designing the catalog, plus writing advance letters to museums, clients, etc.

I trust that you will find the agreement to your satisfaction and will have it signed shortly. Thank you for your patience and cooperation.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



April 28, 1964

Miss Martha Utterback, Curator of Art  
Witte Memorial Museum  
3801 Broadway, Brackenridge Park  
San Antonio 9, Texas

Dear Miss Utterback:

I was so glad to learn that you are planning to be in New York during the first week of June and hope that you will make it definite. In any event, I think it is important that either you or a representative you select will be here to discuss further details of the Marin exhibition.

We have no way of ascertaining the packing and shipping charges for such an exhibition, but I will see what I can do about getting some estimates, basing the number of paintings on a maximum number of fifty, which will include watercolors and oils, the latter considerable larger in size than the former. I doubt whether we can manage to send you more than that number unless you are prepared to pay the additional charges of individual packing and shipping from other sources including museums and collectors. Incidentally, there are quite a few Marins in Texas owned by both institutions and private collectors who, I am sure, will be glad to cooperate, if you wish me to send you a list, which will include Dallas, Houston, Fort Worth, San Antonio and Lubbock. Won't you please let me know - or if you prefer, we can wait until your visit in June.

Sincerely yours,

EGH/ta

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1964

Mr. Edward B. Henning  
Curator of Contemporary Art  
Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, Ohio 44106

Dear Mr. Henning:

Much as I would like to cooperate with your "nice, young lady",  
we have only one small painting in our possession and a single  
drawing. Both of these are in the \$1500. to \$1800. range. O'Keeffe  
has never made any prints and, of course, her larger paintings  
are in very much higher brackets. Both the Museum of Modern Art  
and the Whitney Museum have color reproductions which are for  
sale. Perhaps one of these will satisfy her. Please let me know.

Best regards.

Sincerely yours,

EGH/ta



evelyn g. praeger

INTERIORS

118 KETUHAM'S ROAD

STORSET, L. I., N. Y.

WHOLE 1-8849

GENE CHAMBER

Sunday mite  
5/10/64

Dear Edith,

My apologies for not  
answering you sooner, but for  
the last week or so I feel  
that I have been living on a  
merry-go-round.

Please do not be disturbed  
about the wrong quotation on the  
Halper as I have already assured  
them that you carry such a  
load on your shoulders, that the  
mistake, if any, was quite  
unintentional. I am certain that  
they accepted the explanation in the  
same spirit in which it was offered.

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# MARYLAND CASUALTY COMPANY

H. ELLSWORTH MILLER, PRESIDENT

EVANS & HENRY

Agents

142 So. Keystone

SAYRE, PENNSYLVANIA

883-5161

MAY 10, 1964

DOWNTOWN GALLERY  
32 E. 51st ST.  
NEW YORK, N.Y.

DEAR SIR,

AS AN ART ENTHUSIAST I AM INTERESTED TO KNOW AS TO WHAT TYPE  
ART AND EXHIBITS ARE ON DISPLAY AT YOUR GALLERY. I WILL BE  
IN N.Y.C. JUNE 20 THRU 27 CAN YOU INFORM ME AT THIS TIME THE  
EXHIBITS THEN AND ALSO THE DAYS AND HOURS DOWNTOWN GALLERY  
IS OPEN?

ANY INFORMATION WILL BE GRATEFULLY APPRECIATED!

VERY TRULY YOURS,

*David T. Henry*  
DAVID T. HENRY  
142 S. KEYSTONE  
SAYRE, PA.

*Send catalog  
& invite portfolio Gallery  
group*



May 11, 1964

Mr. Thomas W. Leavitt, Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Tom:

I was delighted to learn that the two drawings reached you in good condition and that you and your Acquisitions Committee have made the final choice.

As I advised you originally, I want to indicate that this drawing is given as a farewell gift in the name of James Foster, but can't think of the correct or appropriate wording to include his name. If you have any suggestions I certainly would welcome them, but will write to Jim directly to ascertain whether he has any ideas on the subject.

It will be a great pleasure to see you in June and I look forward to your visit.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Send JTS - C/o Thorsten Sellin  
4106 Locust St  
Phila. 4, Pa.

May 11, 1964

Mr. David Sellin  
1 Utica Street  
Hamilton, New York

Dear Mr. Sellin:

I was glad to hear from you. It is always a delightful experience to meet someone on common ground and share an enthusiasm.

As I don't own any of the Marins personally, aside from the one which is included in my proposed gift to The Corcoran Gallery of about 150 paintings and sculptures, I will have to discuss the matter and/or will also have to think about the Shaker "inspirational drawing", the latter being the only one in my possession and since I have a small collection of Shaker furniture in my summer home, where it is part of the unit, I have to think about this seriously. Meanwhile, may I suggest that you send on the Homer, which (if I may be flippant) amuses me no end. It is a "scittin' image" of a weathervane I have and, as a matter of fact, I have been inspired by a similar example. On your next visit, I would love to show the vane to you because I think you will be amused when you see it. It is the kind of painting that someone who owns a cross-section of Homer's work might find of interest. In any event, I would very much like to see it and would be glad to pay the transportation charge.

How well I remember the days of yore when I would go to a country auction and pick up Pennsylvania German fractures for \$25, as opposed to \$500, or more for a comparable example today and when I think of the huge collection I made up for Mrs. John D. Rockefeller Jr. in the late 20's and early 30's and the prices she paid for her three paintings by Hicks, now commanding \$20,000, or more, I find it most entertaining and incidentally, I am happy that these were placed not only in a museum in Williamsburg, but likewise in many others throughout the country, for a large audience to enjoy.

And so, maybe we can make a swap of our old bargains. So let me hear from you - and come in soon again.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



April 28, 1964

Mr. Gudmund Vigtel  
Head of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N.E.  
Atlanta 9, Georgia

Dear Vig:

I am delighted that you plan to be in New York on May 7th and 8th and certainly look forward to your visit with great pleasure.

Would you like to join me and probably more than 100 other guests at a fancy party being held at Hotel Pierre by The Whitney Museum in relation to a celebration of their plans for a new building. This will be a black tie party on Thursday evening, May 7th at 6:30 and will continue at the museum proper with a dance band, etc. It should be fun. I am committed for that evening and hope that you can arrange your time accordingly. Otherwise, we can have a small party on Friday evening, if that is more up your alley. In any event, you may choose - and Thursday should really be great fun.

While you are here, I can certainly dig up an exciting drawing - or several - for your consideration and of course we always have some sculpture floating around which might be of interest to you.

And so, I look forward to seeing you.

Sincerely yours,

EOH/tm

P.S. If you have difficulty getting hotel space because of the World's Fair, I will be very glad to put you up in a very comfortable vacant, furnished apartment on the 5th floor of this building. Just let me know ahead so that it can be all prised up for your visit.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

To Our Customers:

We are revising our mailing list and would be  
most grateful if you would take the few moments  
necessary to fill out and return the information  
on the attached card.

*Nancy J. Kraus*  
Promotion Director

NEW YORK GRAPHIC SOCIETY PUBLISHERS, Ltd.  
Greenwich, Connecticut



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 28, 1964

Mr. Gustave von Groschwitz, Director  
Museum of Art, Carnegie Institute  
4400 Forbes Avenue  
Pittsburgh 13, Pennsylvania

Dear Mr. von Groschwitz:

Within the next week or two I hope to have a new painting by Stuart Davis and will send you a photograph of it as soon as possible in the event that you would prefer this to *CONTRANUITIES*, owned by Mr. E. J. Power in London. In any event, I hope to see you in June, before you complete your plans, as we have several other very exciting new paintings which may be of interest to you.

I look forward to your visit, but will send the photograph as promptly as I can.

Sincerely yours,

EGH/tm

# *The Corcoran Gallery of Art*

*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

April 30, 1964

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I have not written you earlier because there has been nothing to report in the way of startling developments. But the day before yesterday Natalie called me and said she had spoken to you on the telephone and that you had asked what the news was. I have called your attorney, Mr. Skilling, several times, and most recently just last Tuesday. He told me that the papers had now moved to the "individual branch" where they were being reviewed and that he had just explained one paragraph about which there was a question. He told me that he was telephoning from time to time to try to hurry things along.

I was talking to a member of The Womens' Committee a day or two ago who tells me that Mrs. McCormick is trying to give the U. S. Government a very valuable house abroad, and that she also was having a hell of a time to get the Internal Revenue to pass on it. It seems to me actually asinine that the government which is taking so large a percentage of our hard earned earnings in the form of taxes seems to be reluctant to accept gifts which are a contribution to the national wealth, if ever there were such.

I, and the rest of the staff, have just had a very trying month since it became obvious that the head of our Art School had to be induced to resign. He did not want to do so and it was a very painful process, especially as he had many personal friends among our Womens' Committee who kept calling the Trustees night and day to express their horror. He is also quite close to a good many of the lady gossip columnists and is feeding them with non-factual material which is unfortunate. However, I think this is almost over, at least I hope so.

Under separate cover I am sending you a copy of our Sargent exhibition catalogue on which Hoopes did a superlative job.

I am always ready to come to New York at any time to see you, and if you think that we could cook up any scheme which would get





HALLMARK CARDS INCORPORATED  
KANSAS CITY, MISSOURI 64141  
May 7, 1964

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Gentlemen:

I was wondering whether your gallery published any posters advertising the various displays you have on exhibit. If so, how could it become possible for our company to obtain some of these posters?

We have a staff of approximately 450 artists who love to be kept informed of what goes on in New York in the graphic arts -- and one way to do so in Kansas City is to collect gallery posters for them.

I was also wondering whether you allowed your exhibits to travel. We like to display art work on our premises, and this is done under perfectly safe conditions: our display area is watched during the day and locked at night; we insure all exhibits under our floater policy, and are glad to pay for the transportation costs both ways. Would it be possible perhaps to organize a schedule of traveling displays with you?

I shall be looking forward to hearing from you. If you have any catalogues available, it might be helpful if you could send us one. Thanking you in advance.

Sincerely,

*Madeleine Wright*  
(Mrs.) Madeleine Wright  
Creative Research Manager

MW:snb

Downtown Gallery  
32 East 51 Street  
New York, New York



April 29, 1964

Mr. William E. Steadman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona 85721

Dear Bill:

On April 23rd, I was not only glad to hear from you but was tremendously amused because I had just been going through my Folk Art record books and spent a lot of time examining the catalog of an exhibition I organized in January of 1936, entitled "American Birds". Quel coincidence! Just for the hell of it, I am enclosing a copy of my publicity release as of 28 years ago. I wish I were as alert today.

As soon as I get a chance I will go through our files to check into our Bird Department. I know that Dove, Kuniyoshi and Shahn have all used this subject and can send you photographs if you like. Meanwhile, I am checking into the Marin department, but am sure that O'Keeffe has never used that theme.

It occurred to me also that it might be an amusing touch to include some Folk Art. This will comprise steel pen drawings, Pennsylvania German birth certificates and, of course, sculpture of various types - weather vanes, decoys, Sunday toys, eagles of all sorts ad infinitum. The combination should really make a sensational show. However, I won't burden you with my enthusiasms, but will await word from you before sending photographs if and when I can get them, now that all the photographers are busy with the ----- Fair in New York.

Maybe, if you are intrigued, you will have reason to come to New York to make your own selection. This would suit me fine as it would give me an opportunity to visit with you again. I still owe you a return party. Do let me hear from you soon. My very best regards.

Sincerely yours,

EOH/tw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



FLINT INSTITUTE OF ARTS  
DE WATERS ART CENTER  
DR. G. STUART HODGE, DIRECTOR

May 5, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

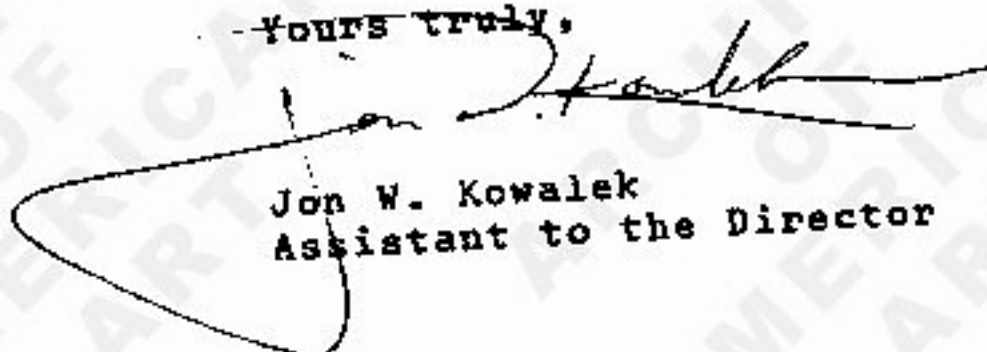
On behalf of Dr. Hodge who is presently conducting a tour of Greece, may I extend our sincerest appreciation for the loan of the paintings for our exhibition "THE COMING OF COLOR".

Your contribution was most enthusiastically received and added greatly to the overall success of the exhibition. Attendance of the show was approximately 7,000.

If we may reciprocate in any way in the future, please feel free to call upon us.

Hoping you will have an opportunity to visit the Flint Institute of Arts sometime in the future, I remain

Yours truly,

  
Jon W. Kowalek  
Assistant to the Director

JWK:db

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be substantiated after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 12, 1964

Mr. David T. Henry  
142 South Keystone  
Sayre, Pennsylvania

Dear Mr. Henry:

Thank you for your letter.

I am enclosing our current catalog for the exhibition which runs through June 5th. After that, we will probably close the season with a group show featuring members of our regular roster, whose names appear below. We close for the two summer months, with June 26th as our final day of this season.

Sincerely,

Tracy Miller



JOINT STATEMENT BY ARTIST TENANTS ASSOCIATION  
AND OFFICIALS OF THE CITY OF NEW YORK

After a meeting held at the offices of the City Planning Commission on April 20, it has been mutually agreed to take immediate steps to insure the availability of suitable loft facilities for artists' residences.

Towards this end, a joint committee made up of City officials and the Artist Tenants Association representatives will be established to explore both short-range and long-range problems of the artists in New York City, and to agree upon necessary decisions to alleviate these problems.

The initial objective of the committee will be to up-date the 1961 agreement with the artists' group which permitted artists to have their working and living quarters in loft studios without fear of eviction, as long as safety and health standards are maintained. If necessary, additional legislation may be sought to insure continuing use of these facilities by artists.

In addition, new State legislation which permits broader use of loft structures for artists' studios will be studied carefully to assess the market for such uses. On this basis, the committee will consider whether there is need for any amendments in the zoning resolution to meet housing demands of artists.

The committee will make continuing efforts to find suitable housing facilities in all types of structures, both new and old, to serve New York's growing artist community. Wherever possible, artists' facilities will be considered as part of proposed urban renewal projects, as well as low- and middle-income housing developments.

The Office of the City Administrator has indicated that it will attempt to set up the necessary mechanism to canvass property owners throughout the City so that they can be advised of the City's desire to find adequate working and living facilities for artists.

We are all gratified that an additional step forward was taken today in seeking resolution to a problem that affects New York as one of the world's great cultural and artistic centers.

4/20/64

#

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith Gregor Halpert  
Downtown Gallery

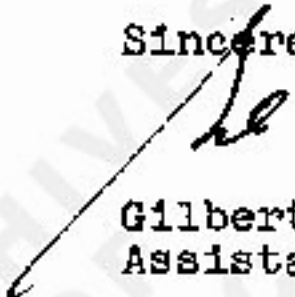
-3-

April 27, 1964

That about covers what went on at the meeting. If you would like any other information about the meeting or anything else, please let me know.

With best personal regards,

Sincerely,

  
Gilbert S. Edelson  
Assistant Secretary

GSE:rk  
A735

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



May 8, 1964

Mr. Gilbert Bauman  
Manufacturers Life Insurance Co.  
Toronto,  
Canada

Dear Mr. Bauman:

Upon the Suggestion of a mutual friend of our's, Mr. Charles Simon;  
I have taken the liberty of sending you the two enclosed color transparencies  
of John Marin oil paintings.

1. Movement - Racing Sea	1947	Oil	28"x22"	\$10,000.00
2. Boat, Sea and Shore, Small Point, Maine	1932	"	28"x22"	10,000.00

At the present, these happen to be the only colored transparencies  
available. If you would care to have me send you some black and white  
photographs of some other oil paintings; I will be happy to do so.

Thanking you for your interest -

Maybe you might stop into the Gallery  
sometime -

Sincerely yours

*John Marin Jr.*  
John Marin, Jr.

Will you kindly return the slides at your convenience.

John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



ERNEST BROWN & PHILLIPS LTD

DIRECTORS:  
OLIVER F. BROWN, O.B.E.  
PATRICK L. PHILLIPS  
NICHOLAS E. BROWN  
E. C. PHILLIPS

THE LEICESTER GALLERIES

4 AUDLEY SQUARE

LONDON W1

TELEPHONE: MAYFAIR 1159 . TELEGRAMS: AUDAX AUDLEY LONDON . CABLES: AUDAX LONDONWI  
NEB/CH

4th May, 1964.

Mrs. Edith Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
NEW YORK 22, N.Y.,  
U.S.A.

Dear Mrs. Halpert,

I have only just received your letter of April 14th, together with your letter of April 29th.

We are absolutely delighted with the Shahn's and have advertised the show fully. There will be a great deal of publicity and we will send you all the press cuttings.

We are framing the fourteen works in question very simply and I think that you will approve.

We have an additional print of the Mask. I am anxiously awaiting the extra photographs and the Biographical Note as the catalogue will be a heavy one and I would like to put it into the hands of the printers as soon as possible. I understand of course that the Biographical Note cannot be completely up to date.

I have also received no communication from the various New York publishers about the books which I would like to have here for display and sale, as I would like to take some extracts from James Thrall Soby's book in the place of a preface. Would you please remind Mr. George Braziller about it. If you have difficulty in contacting him, let me know, if possible by cable, and I will try to obtain the books from Zwemmers or some other large book seller in this city.

The additional information I would like is the availability of the silk-screen prints in other words, how many proofs of each I can sell and the number of editions. I would also like to know as soon as possible how many cards and catalogues you would like to have yourself and how many I am to send to Mr. Shahn.

With kind regards from us all,

Yours very sincerely,

Nicholas E. Brown

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 12, 1964

Mr. Edward Lipowicz, Curator  
Canajoharie Library and Art Gallery  
Canajoharie, New York

Dear Mr. Lipowicz:

As our supply of photographs is limited in many instances to a single print and we are finding it virtually impossible to get new orders filled by our photographer, who is tied up with work for the World's Fair, we wonder if perhaps you are through with some of the prints we had sent to you on April 18th. The return of any of these you can now spare will be appreciated.

Many thanks.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 24, 1964

Mr. Germano Facetti  
Penguin Books Ltd.  
Harmondsworth, Middlesex  
England

Dear Mr. Facetti:

We have spent considerable time after the receipt of your cable in an effort to locate the painting by Shahn entitled NEGRO AND CHILD and finally decided, after going through our records, that the painting you have in mind is entitled AFRICA and is owned by The Virginia Museum of Fine Arts in Richmond, Virginia. The subject of AFRICA is a Negro mother and child and the date is 1956. The painting is in tempera and measures 53x30".

If you decide to use this, will you please obtain from The Virginia Museum as well as from us and the credit line can then read: "The Collection of The Virginia Museum of Fine Arts, Courtesy of The Downtown Gallery".

Sincerely yours,

BGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.



April 24, 1964

Luce-Romsike  
Luce Building  
Topeka, Kansas

Gentlemen:

Although we have written to you on two separate occasions apprising you of the fact that we are receiving no clippings whatsoever from your service other than calendar listings, there has been no effort evidently to correct the situation. During the month of March, when an exhibition of paintings by Abraham Rattner was held at this Gallery, a number of articles appeared in newspapers and magazines, the latter including The Arts, Art News, Pictures on Exhibit, The New Republic, Time, etc. - no clippings reached us from you. In the past, while the service was in the hands of Romsike - and you can refer to the records, we were satisfied with the service and were glad to pay for it. Thus I cannot understand why, under the new arrangement, we are limited to these few very unimportant calendar notes. May I hear from you.

Sincerely yours,

EOH/tm

*Pa 7/7/64 36.40*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 24, 1964

Miss Finola Quinn  
Paul Hamlyn Publishers  
Westbook House  
583 Fulham Road  
London S.W. 6, England

Dear Miss Quinn:

As agents for Stuart Davis, I am taking care of his correspondence.

He will be very pleased to be represented in your publication "Landmarks of the World's Art," and I am now enclosing biographical data to which you may refer for pertinent details.

Have you communicated with the Museum of Modern Art for permission to use LUCKY STRIKE, 1921? If permission has been granted by them, we certainly will be very pleased to add our permission as well. Under the circumstances, I think it would be best when writing to the Museum to ascertain what material is available in the way of color transparencies or actual color plates. Since we sold this painting a good many years ago, we would have turned over what we had available of that kind and I'm sure the Museum will cooperate with you in your project and you will obtain whatever is available.

If you will refer to the names listed at the bottom of this letterhead, you may find other artists whom you wish to represent in this series. I can send you photographs in each instance, if you so desire.

Sincerely yours,

RHM/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



## SEVENTH ANNUAL REPORT

### of the FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

May 1, 1963 - April 30, 1964

To the Members of the Friends of the Whitney Museum of American Art:

Last year, I reported to you my devout wish that the Friends' membership might reach the 200 mark. While this goal still eludes us, I am happy to say that we have come within eight of it. At 192 the Friends now have the largest enrollment in their history - and this comes at a moment of special importance to the cause we serve.

The news that the Whitney Museum would sell its present quarters and erect a building some three times larger was announced to the Friends at a special meeting in the Dorset Hotel shortly before it was made public. Since then we have seen renderings, plans and a scale model of Marcel Breuer's distinguished new museum, which will soon rise on the corner of Madison Avenue and 75th Street. We will all be needed in this significant expansion of the Whitney's great and growing service to American art. I am sure that our organization will play a vital role in every phase of that expansion.

I want to express my gratitude to our several committees, whose members have worked long and hard in carrying out their various assignments. The following review of their activities barely suggests the hours and the dedication which they have brought to their tasks.

#### Acquisitions:

The Acquisitions Committee, Lawrence H. Bloedel, Chairman, spent \$34,875 in purchasing for the Museum the following works of art:

#### SCULPTURE

Leonard Baskin: Hephaestus

Roger Bolomey: Hoboken, Number 11

Marisol: Women and Dog

Julius Schmidt: Cast Iron, 1961

#### PAINTINGS, COLLAGE AND DRAWING

Richard Anuszkiewicz: The Fourth of the Three. Oil.

Lee Bontecou: Untitled. Drawing.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



SHAKER COMMUNITY, INC.  
HANCOCK, MASSACHUSETTS  
AN AMERICAN HERITAGE

April 28, 1964

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of April 21. I know we are going to purchase the Sheeler Collection but until I can have a meeting of our Executive Committee I will not know exactly when the two payments can be made. Be assured that I will get at it as soon as the members of our Executive Committee get back from their various vacations.

*We are now waiting for Mr. Connor, the Treasurer. I am sure the Board will accept this recommendation.*

I heard indirectly that the Andrews were selling some part of their collection in New York. Would you have any idea where this sale might be taking place? We are particularly interested in pictures, books, documentary material, which under our original agreement with them we had every reason to expect would come to Hancock. My information concerning the sale came from the Shaker community in Kentucky who are not particularly interested in New England Shaker furniture according to Mr. Cogar, but would rather spend their money searching out and buying Kentucky and Ohio Shaker pieces. Any sleuthing you can do for us in this regard would be greatly appreciated.

Kindest regards as always.

Sincerely yours,

*Lawrence K. Miller*

Mrs. Lawrence K. Miller  
President

abm/ec

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



rior to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

To Our Customers:

We are revising our mailing list and would be  
most grateful if you would take the few moments  
necessary to fill out and return the information  
on the attached card.

Nancy J. Kraus  
Promotion Director

NEW YORK GRAPHIC SOCIETY PUBLISHERS, Ltd.  
Greenwich, Connecticut

*12 minutes*  
INSTRUCTION DEPARTMENT

BOARD OF EDUCATION  
OF THE  
CITY OF ST. LOUIS

DEPARTMENT OF ART EDUCATION  
5329 COLUMBIA AVENUE  
ST. LOUIS 39, MISSOURI

*OK but photos not to be used for any purpose without specific permission*  
April 30, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York (22)

Dear Mrs. Halpert:

The St. Louis Public Schools are producing an educational television series on Art Appreciation.

It is our good fortune to have an exhibit of paintings covering 200 YEARS OF AMERICAN ART, at our City Art Museum.

Mr. Merrill C. Rueppel suggested that we clear with you before photographing the collection.

We would like to have your permission to use a photograph of the following:

John Marin - Sunset 1922  
Stuart Davis - Hot Still Scape for Six Colors 1940

Our own school photographer will do the photography, and we will use the slide on our television program, with your permission.

Sincerely,

*only*  
*Marie L. Larkin*

MARIE L. LARKIN  
Supervisor of Art

MLL:ah

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Please ADD the following to our MUSEUM list:

✓ Mr. Gerald Nordland, Director  
Gallery of Modern Art  
1503 - 21st Street N. W.  
Washington, D. C.

✓ Dr. Hans van Weeren-Griek, Director  
The Jewish Museum  
1109 Fifth Avenue  
New York, New York 10028

Please take care of this matter as rapidly as possible and let me have the white cards and deletion slips. I will be most grateful.

Sincerely yours,

*Tracy Miller*  
Tracy Miller

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 1, 1964

531 Stinchcomb Drive  
Apt. 6  
Columbus, Ohio  
43202

Dear Mrs. Halpert:

Thank you very much for your helpful letter. I have up to \$1000 available for Shahn, and I would like very much to see your photographs of his watercolors, drawings, and prints within this range when they are ready. I doubt that I'll be in New York before the end of June, so I will be looking forward to receiving the photos.

Sincerely yours,

*Seymour Goldstone*

Seymour Goldstone



rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 2, 1964

Mr. Hudson Walker  
American Federation of Arts  
41 East 65th Street  
New York, New York 10021

Dear Mr. Walker:

Mrs. Halpert has asked me to tell you that William  
Zorach has brought in a drawing of Harry Kemp and  
that she is awaiting your instructions in connec-  
tion with this picture.

Thank you for your attention.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

time to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-80)

**SYMBOLS**

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

NFO26 (46)LB023

L BHA456 BDA NL PD TOBH WEST LOS ANGELES CALIF 28

MRS EDITH HALPERT

32 EAST 51 ST NYK

1964 APR 29 AM 12 4-

THIS IS EITHER A LITTLE LATE FOR THIS YEAR OR VERY EARLY FOR  
NEXT YEAR, BUT, NEVERTHELESS, WE WISH YOU A VERY HAPPY BIRTHDAY  
AND MUCH LOVE FROM  
DORY AND ANDRE.

*Brevin*



April 24, 1964

Mr. Daniel Catton Rich, Director  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Dan:

I was so delighted with the Houdon catalog which reached me several days ago. While I thought I was familiar with his work, there were several reproductions which were complete surprises to me and I know I will enjoy studying it further and become truly cultured.

It was very kind of you to remember and I send my thanks - and regards to you.

Sincerely yours,

EGH/tm

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
FREDERICK M. MINTZ  
RONALD GREENBERG  
PAUL S. MILLER

508 MADISON AVENUE  
NEW YORK, N.Y. 10022  
PLAZA 9-2700

May 1, 1964

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Re: Halpert v. Brewster

Dear Edith:

Enclosed is check for \$750 in settlement of the above matter, made by The Phoenix of Hartford Insurance Companies No. 263266 payable to you and our firm.

After the death of Mr. Muchnick, I used a Boston attorney to handle the pending litigation and prevent judgment going against us, pending a settlement. I just spoke to him and he said that his charge will be \$50 and he is sending me a bill for that amount. When I receive it, I will forward it to you.

With best regards.

Sincerely,



FB/las  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS  
AMAGADMY

Dear Edith,

I have just had a cable from Henry Dona to call you in the hope of clarifying the Davis expedition. At his cable says that you will be talking with Davis Tuesday. This should reach you; and phone calls are as inconclusive as summit conferences unless they have seen for light for the sets for bag. Apparently we now have Frankfurt, Basel, the Hague lined up, and as the two we want to see, set to see I am certainly the requests for books ought to be say not now - it is already late. And to this, that Dona heads for Europe very soon, and we must get before he goes.

He tells me you are not happy over the European end of things, and I am the first to admit that we are less distinguished than we had hoped to be with Paris and London out of the picture. There is also the fact that we are completely eclipsed in Europe, as is, by Cambridge like San Francisco at the time of the prize, but, we, too, are making a sacrifice for prestige, raised as now set up, we would see the only American contestant, and this is an expensive move, and there will be no help (financially) from the other exhibitors -

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information by be published 60 years after the date of sale.



ANDREW DILWORTH

ATTORNEY AT LAW

FROST NATIONAL BANK BLDG.  
SAN ANTONIO 5, TEXAS

May 12, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Madam:

Please accept my thanks for your letter of April 30, regarding the Waring Boston Tea Party Chest, about which I wrote you under date of April 24.

I am this day forwarding by Railway Express Agency, prepaid, a copy of the brochure on this chest. I would appreciate your acknowledging receipt of same.

The brochure sent you is merely a copy of the various instruments and documents therein contained. In the event of a sale, the original brochure itself would be delivered to the purchaser.

Very truly yours,

*Andrew Dilworth*

AD:mag

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**GOLDEN WEST  
SAVINGS**  
AND LOAN ASSOCIATION

1432 Franklin Street  
OAKLAND 12, CALIFORNIA  
Telephone GLendale 1-3947

May 8, 1964

Mrs. Tseng Yu-Ho Ecke  
3460 Kaohinani Drive  
Honolulu 17, Hawaii

Dear Betty:

Back on the Mainland, reflecting on our Hawaii trip, we can say unequivocally that the evening we spent with you, Dr. Ecke and your guests was the highlight of our trip.

By this time you have probably heard from our architect, Mario Gaidano. He is sending you information on the exterior and interior of the building. Of course, we are all very eager to hear your ideas and comments as well as the proposed timetable.

Thank you again for your hospitality, and our best to Dr. Ecke.

Sincerely yours,

(Mrs.) Marion O. Sandler  
Senior Vice President

MOS:eck

cc: Mr. Mario Gaidano  
Mrs. Edith Gregor Halpert

April 29, 1964

Rev. Anthony Lauck, C. S. C.  
University Art Gallery  
University of Notre Dame  
Notre Dame, Indiana

Dear Father Lauck:

In checking through my follow-up folder, I found a copy of my letter addressed to you on March 21st, suggesting that you report to your insurance broker the damage incurred in transportation to or from Notre Dame - to the pair of oil paintings entitled YORK MAN AND WIFE. Both canvasses were scratched and slightly damaged. Based on my past experience, I find that unless such damages are reported promptly, the adjuster refuses to consider them and I hope therefore that you have apprised your insurance company about this matter. Many thanks for your cooperation.

My very best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







# Flint Captures Spring in Color

BY MORLEY DRIVER

Free Press Art Critic

If spring seems a little late this year it's because it has been captured and held by the Flint Institute of Arts.

A remarkably rewarding and altogether stunning exhibition is "The Coming of Color", and everyone who can possibly get there should do so at once.

It shows, as nothing I have seen before, the color and variety of forms which fill the world around us. By showing how color came to us through artists, it may bring a new understanding — and acceptance — of what contemporary artists are trying to say.

NO WORLD has ever been as color filled as our 20th Century. We have accepted and demanded color in everything—stoves, luggage, carpets, washing machines, typewriters, telephones, fabrics of all kinds. Never have kitchens and bathrooms been brighter nor more alive with color.

The one thing we still fight the battle about is contemporary art. Yet it is modern art that has been so daring and determined about using color for itself and giving it a real entity.

The Flint exhibition is a broad survey of color coming into its own. It is beautifully mounted with striking juxtapositions of old and new.

When Henry Ford said his customers could have any color they wanted as long as it was black, nobody seemed to want anything else. Stoves were black, typewriters were black, furniture was dark and upholstered in black horsehair, kettles, telephones, fans, bicycles, trunks—all were black.

\* \* \*

AT THE Flint Museum you see how it was and how it is and realize how much has changed in such a short time.

An intelligently selected group of paintings show how color and light pierced the "brown gravy" school until it gave way to the Impressionists and then the Expressionists who are still the most important single influence on modern painting.

Eakins, Glackens, Marin, Avery, Hartley, Prendergast, Kuniyoshi, Hofman, Sam Francis and Stuart Davis are among the artists shown, and the color revolution is easily seen—almost in the making.

This is the fifth major show sponsored by Fisher Body, and they are to be congratulated. One could wish that this exhibit might travel, for it has significant educational value.



May 11, 1964

Mr. Seymour Goldstone  
531 Stinchcomb Drive, Apt. 6  
Columbus, Ohio 43202

Dear Mr. Goldstone:

Thank you for your letter.

If you think you will be in New York before June 27th when we close for the two summer months, I shall set aside some of the Shahn watercolors and drawings within your price range. There aren't many and we are not eager to sell them quickly, so that I can make a small selection for you from the small selection we have. On the other hand, if I can achieve the "impossible", I will obtain some photographs in the near future by coaxing our photographer, who is all tied up with the extra work occasioned by the Fair. In any event, I promise that I will have some excellent examples available for you when you come and perhaps you will get some prints within the next ten days.

I look forward to your visit.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM B. MEILVAINE  
BENJAMIN H. WEISBROD  
CALVIN F. SELFRIED  
KENNETH F. MONTGOMERY  
W. PHILIP GILBERT  
JOHN P. WILSON, JR.  
WILLIAM S. BOOMAN  
SHELDON LEE  
CHARLES W. BOARD  
CLARENCE E. FOX  
JAMES W. CLOSE  
WM. R. DICKINSON, JR.  
GEORGE E. HALE  
THOMAS F. GERAGHTY, JR.  
F. A. REICHELDERFER  
KENT CHANDLER, JR.  
DAVID B. CLARKE  
GEORGE W. THOMPSON

STEPHEN L. SEFTENBERG  
JOHN E. MCGOVERN, JR.  
S. JOHN TEMPLETON  
VERNON T. SQUIRES  
PAUL S. GERDING  
KELVYN H. LAWRENCE  
GORDON WILSON  
DAVID L. HANSON  
C. WILLIAM POLLARD  
CHARLES R. STALEY

**WILSON & MEILVAINE**

120 WEST ADAMS STREET

CHICAGO 3

May 5, 1964

JOHN P. WILSON (1887-1922)  
WILLIAM B. MEILVAINE (1886-1943)

TELEPHONE  
ANDOVER 3-1212  
CABLE ADDRESS  
WILVAINE

STUART S. PALMER  
OFFICE MANAGER

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your kind letter of April 30, 1964, explaining the discussions which you had with Mrs. Booz concerning the exhibition and sale of the work of John H. Storrs.

We will await receipt from you of the proposed agreement mentioned in your letter.

Yours very truly,

WILSON & MEILVAINE

By *David L. Hanson*

DLH:mlb



## DONALD MORRIS GALLERY

May 4, 1964

Dear Edith,

Just wanted to drop you a note and express our appreciation again, for making this wonderful Dove exhibition possible.

The show looks great. We wish you could be here to see it. Unfortunately, Dove's work is totally unknown. As a matter of fact, very few people have ever heard of him here. Truly amazing. The concern for newness, novelty, without any understanding or foundation in art history, much less interest, is incredible.

It is very gratifying to present Dove's work here for the first time and so very well. Many, many thanks Edith.

We have sold some of the watercolors and have some good possibilities on an oil or two. Will keep in touch with you.

Cordially,

*Stouace*



KENNETH L. STAHLBUSCH  
ASSISTANT CASHIER

## BANK of the COMMONWEALTH

DETROIT 31, MICHIGAN

May 1, 1964

Mrs. E. G. Halpert  
Downtown Gallery  
32 East 51st. Street  
New York 22, New York

Dear Mrs. Halpert:

We regret the inconvenience caused recently when we returned a check in the amount of \$500.00 issued to your firm by Dr. Irving Levitt, 24535 North Carolina, Southfield, Michigan.

The check was mistakenly written against an organization account carried here on which Dr. Levitt's wife is an authorized signer. Normally we search our files for a personal account when it is found that a person is not a signer on an organization account. Through oversight, this was not done in the case in question.

Dr. Levitt is a valued customer of ours and we hope this unfortunate series of happenings will not affect his relationship with you.

Very truly yours,

KLS:pr

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

1964 APR 29 11 21 AM

ENCLOSURE BOOKS

39  
1964 APR 29 11 21 AM  
TELETYPE

42  
1964 APR 29 11 21 AM  
TELETYPE

1964 APR 29 11 21 AM  
112 BOSTON ST. NEW YORK 10001  
RECEIVED NEW YORK 10001  
112 BOSTON ST. NEW YORK 10001

25 EAST 21ST STREET NEW YORK  
112 BOSTON ST. NEW YORK 10001

1964 APR 29 11 21 AM  
45  
TELETYPE

1964 APR 29 11 21 AM  
112 BOSTON ST. NEW YORK 10001



# THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 19102 LOCUST 4-0219

Frank T. Howard, *President*

Alfred Zantlinger, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

April 28, 1964

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street,  
New York City, N.Y.

Dear Edith:

Some days ago you received a note from a Mrs. Marjorie Ruben in which she made inquiry about the possibility of an exhibition of the work of John Marin to which you sent a courteous and prompt reply. You have heard nothing more from us because we have been involved in plans which are only beginning to take more definite form.

It may be that Mrs. Ruben explained that about a little over a year ago and chiefly to resolve the space problem in our School, the Academy purchased a large property several city blocks away which previously had been a hotel. Large areas in that building have been renovated and are presently serving our School needs very well indeed.

The new location is a propitious one in that it is on a very busy thoroughfare on Chestnut Street, one of our high class shopping areas. There were two large rooms directly on the street which we have completely renovated and decorated, with the result that fine contemporary galleries can act as a show space for us in the new rooms. We are, therefore, involved in laying plans for a series of exhibitions to carry us through our first season, which is now likely to open on Wednesday, the 30th of September. It becomes very important, therefore, that the exhibitions in this new location are of a very top quality and the very first show will of course be of utmost importance.

I am fortunate in having Franklin Watkins as Chairman of the Committee considering these new problems and it now seems to us that nothing could be more ideal than to have a show of the work of Stuart Davis. One of the particular aspects of our thinking which brought us to this conclusion was the fact that within this year he has received the Temple Award and, in a very unique way, he stands in the top rank of American contemporaries. The galleries are each approximately 30' square and we think that there will be great advantage in staging a different show in each of the two locations. This means, then, that with a knowledge of the size canvases generally employed by Stuart, we would need about 20 canvases. I do hope that you, and he, can look on this idea with favor and I will await your reaction with keen anticipation. If you believe this is possible I will ask Mrs. Ruben to call you by telephone and make arrangements to come to discuss details.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



show, and as did all the  
other Rattner paintings.  
He all watched with  
great pleasure the reactions  
from the crowds.

The exhibition is to  
remain on display through  
May 16. Will get in  
touch with you about the  
"Gargoyle" at that time.  
Sincerely yours  
Henry R. Allen



April 29, 1964

Mr. Herbert M. Sandler  
Golden West Savings and Loan Association  
1632 Franklin Street  
Oakland 12, California

Dear Herb: (May II)

I seem to be indebted to the Sandler and Oshers continuously. I was delighted with the reproductions you sent me and delighted also to receive two packages of Golden West Savings matches and two containers of nuts from Bernard.

I think your idea of giving away a set of reproductions at your offices is a brilliant one and one which should present a new image in the financial world. Good luck. The idea of the mural is equally exciting and the more I think of it, the more pleased I am with the suggestion that this mural be executed by someone from the "bridge between the east and the west" - Hawaii.

I wrote to Tseng Yu-Ho and I'm sure that she will be delighted to see Marion and you. Do write me after your visit.

Yes, the red star is shining on the Kerfiol, but since we decided to make this the so-called "Fair Exhibition", I should love to keep it in its spot for the duration of the exhibition. Please say yes, as it has been one of the most admired pictures in the show, which are finally announcing to the press and to our mailing list. As part of the Sandler-Osher campaign to help this little woman, I want to tell you that your brother arranged for the greatly desired meeting with Commissioner Birns, who was simply delightful to me. So, many thanks for everything. Have fun in Hawaii. Incidentally, please ask for Mr. James Foster Jr. when you visit the Honolulu Academy of Arts and pass on my regards to him. Foster is the Director and is a wonderful guy and will be delighted to see two charming people from California, where he spent many years as Director of the Santa Barbara Museum.

I hope you have a wonderful time and please give my fond regards to Marion.

Sincerely yours,

EOH/ta



27 April 1964

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

It was great to see you in New York at Harvey's party.  
I am sorry that the intervals of time between meetings can't  
be reduced.

I have just received a request for the loan of our  
Weber painting from George Culler of the San Francisco Museum.  
As they will need to know for how much to insure this  
painting, would you please give us your opinion of its  
current market value?

Max Weber  
WOMAN CARRYING PICTURE, 1944  
oil on canvas, 50½" x 31½"

Thanks for helping us.

With all good wishes,

7500

Sincerely,

*Martin*  
Martin Friedman  
Director

MF:lm

## HERITAGE GALLERY

5-7-64

Edith Halpert  
Downtown Gallery  
32 East 51 St.  
New York City

Dear Mrs. Halpert:

Edward Biberman suggested that I write to you  
and that you would be kind enough to answer a  
question.

I have two Stuart Davis tempore on paper; one  
called Roses dated March 31, 1927 measures 14"x  
13" - the other called The Blues, ink, watercolor,  
crayon, measures 12"x9" and was done in 1925.

What would a fair retail price be for each of  
the above ?

I know that you specialize in Davis and would  
appreciate a reply.

Very truly yours,

*Benjamin Horowitz*  
Benjamin Horowitz

Director



## THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD - Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 Telephone REGent 1719

30th April, 1964.

John Marin, Esq.,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

Dear John Marin,

Here is a draft in settlement of the  
watercolour entitled 'Deer Isle, Maine 1927', which you  
agreed with Leslie should be subject to 10% discount as  
it was for a museum.

Meantime we reconfirm that the Marins went  
back to you per T.W.A. on 28th April for which you have documents.  
Copies have been sent to Messrs Keatings on your instructions as  
they act as your clearing agents.

With all good wishes,

Yours sincerely,

Victor Waddington.

apm

May 2, 1964

Mr. Amos S. Basel  
25 West 45th Street  
New York, New York 10036

Dear Mr. Basel:

The current valuation for insurance on the painting by  
Georgia O'Keeffe of which you submitted the photograph  
(now enclosed) is \$2500.

Sincerely yours,

EGH/tm

APPLE ON DISH 1921 9 3/4" h x 13 3/4" w

ring in publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



\*Mr. Larry Aldrich  
530 Seventh Avenue  
New York, New York

\*Mr. and Mrs. L.R. Bachner  
930 Fifth Avenue  
New York, New York

Dr. Frederick Baekeland  
36 East 73rd Street  
New York, New York

\*Mr. Walter Bareiss  
60 East 42nd Street, Rm. 2232  
New York, New York 10017

Mr. John Barnum  
713 East 30th Street  
New York, New York 10016

\*Mr. Charles A. Bauer  
Perkins Road - Woodbridge  
New Haven 15, Connecticut

\*Mr. Charles Benenson  
15 Dolma Road  
Scarsdale, New York

\*Senator & Mrs. William A. Benton  
Sasco Hill Road  
Southport, Connecticut

\*Mr. Edwin Binney  
305 Dean Road  
Brookline 46, Massachusetts

\*Mr. & Mrs. Leigh B. Block  
1260 Astor Street  
Chicago, Illinois

Mr. & Mrs. Lawrence Bloedel  
45 Sutton Place South  
New York, New York

Mr. John R. H. Blum  
212 Columbia Heights  
Brooklyn 1, New York

Mrs. Charles L. Buchanan  
180 West 58th Street, Apt. 4B  
New York, New York

\*Mr. & Mrs. Selig Burrows  
95 Merrivale Road  
Great Neck, L.I., New York

\*Mr. & Mrs. Peter F. Carleton  
45 East 35th Street  
New York, New York 10021

Mr. & Mrs. Burner Catledge  
120 East 81st Street  
New York, New York 10028

Mr. & Mrs. Malcolm Chace Jr.  
99 Power Street  
Providence, Rhode Island

\*Mr. Ralph F. Colin  
941 Park Avenue  
New York, New York 10028

Dr. & Mrs. John A. Cook  
130 East End Avenue, Apt. 6B  
New York, New York 10028

Mr. & Mrs. William L. Cullen  
25 Central Park West  
New York, New York 10023

Mr. & Mrs. E. M. Edenburg  
192 Fairway Road  
Chestnut Hills, Massachusetts

Mr. & Mrs. A. L. Emil  
60 Sutton Place South  
New York, New York 10022

\*Mr. Armand Erpf  
550 Park Avenue  
New York, New York 10021

Mr. & Mrs. M. K. Fleschner  
16 Sutton Place  
New York, New York 10022

Mr. & Mrs. John French  
144 East 38th Street  
New York, New York 10016

Mr. & Mrs. Herbert A. Goldstone  
1125 Park Avenue  
New York, New York 10028

Mr. & Mrs. John S. Hilson  
920 Fifth Avenue  
New York, New York 10021

\*Mr. Joseph Hirshhorn  
"Round Hill" - John Street  
Greenwich, Connecticut

Mr. & Mrs. Earl Wade Hubbard  
117 East 72nd Street  
New York, New York 10021

\*Mr. & Mrs. Jacob M. Kaplan  
53 East 80th Street  
New York, New York 10021





HIRSCHL & ADLER  
Galleries inc.

21 East 67th Street, New York 21, N.Y. Cable Address "HIRAMARI" • Telephone: LEhigh 5-8810

NORMAN HIRSCHL  
A. M. ADLER

FINE PAINTINGS  
APPRAISALS  
RESTORATION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 25, 1964

Miss Edith Halpert  
The Downtown Galleries  
32 East 51st Street  
New York 22, New York

Dear Edith:


I spoke with Mr. Irving Felt, President of Federation, and he tells me that he will put as much pressure as he possibly can on "the powers that be" to expedite Stuart Davis's mother-in-law for admission. Evidently, there is a tremendously long waiting list, but if anyone can be of help, I am sure he can.

Dick is bringing you the photograph of the Paris Demuth about which I spoke to you. Any information you can give me will be greatly appreciated. I will be out of town until three today, but will call you in the afternoon.

Kindest regards, I am,

Sincerely,

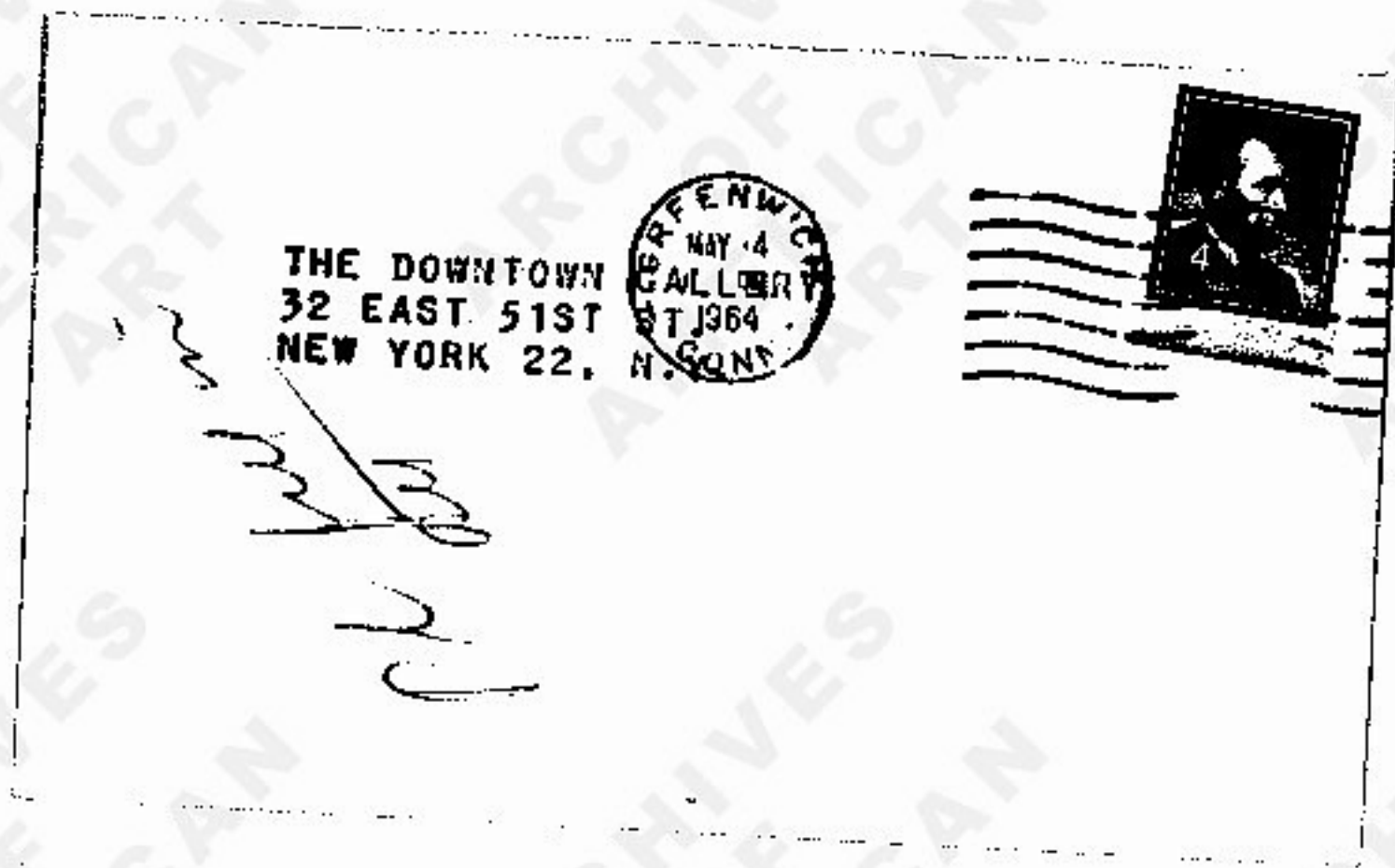
HIRSCHL & ADLER GALLERIES, INC.

  
Norman Hirschl

NH:pbm



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



for to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
460 PARK AVENUE, N.Y. TEL. PL. 5-8109



**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
460 PARK AVENUE, N.Y. TEL. PL. 5-8109

STANDARD TIME  
APR 27 12 16 PM '64

ES197

UXS229 OPH1751

HOUNSLOW 17 27 1546

HALPERT DOWNTOWN GALLERY 32 EAST 51ST STREET NEW YORK 22

MAY WE HAVE REPLY OUR CABLE 15TH APRIL

FACETTI PENGUIN BOOKS

COL 32 EAST 51ST STREET NEW YORK 22 15TH

**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA



**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
460 PARK AVENUE, N.Y. TEL. PL. 5-8109



**COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
PL. 5-8109



May 11, 1964

Miss Alice Davis  
Museum of Art, Carnegie Institute  
4400 Forbes Avenue  
Pittsburgh 13, Pennsylvania

Dear Miss Davis:

As I promised, I am enclosing a photograph of the new painting by Stuart Davis, which we will have available for exhibition at the Carnegie Institute - if Mr. von Groschwitz decides to make this substitution. At the moment, ELIPS AND IPS is under consideration for purchase but with the proviso that it will be available for Carnegie whether or not the trustees agree with the choice of the Director. Thus, I am filling in the form you sent tentatively. The decision will, of course, have to be made by Mr. von Groschwitz, who is free to choose between this and CONTRANUITIES, which is in a London collection.

The balance of the forms have either been sent to you previously or are now included. If you will communicate with Santini Brothers, advise them - as we have - that we will be closed from June 26th through Labor Day and would like to have whatever shipments are to be made in the interim picked up before the end of June, to make certain that they reach on time. I would appreciate it if you would let me know your final arrangements.

Many thanks for your cooperation.

Sincerely yours,

EDH/tm

P.S. Any substitutions, including the Davis and the Tseng Yu-Ho can be made during Mr. von Groschwitz' visit between June 7 and 10. Meanwhile, you will have the complete data.

After publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART GALLERY



UNIVERSITY OF NOTRE DAME, NOTRE DAME, INDIANA

May 8, 1964

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Mrs. Halpert:

At the time of your previous letter, reporting the damage of two paintings entitled "York Man and Wife", I relayed this information to Mr. Harwood, our Comptroller, who is in charge of these individual insurance items. On receiving your second letter, I reported the damage a second time, and have been assured that the insurance man is looking into it soon. With all good wishes to you, and thanking you again for your cordiality and helpfulness last fall, I am

Yours gratefully,

*Anthony Lauck, C.S.C.*

Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery

AJL/pz

*Amey*  
*# 7352*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Sincerely yours,  
April 30, 1964

Mr. David L. Harrison  
Director, National  
Archives and Records  
Administration  
Washington, D.C.

BCH/tm

C: Mrs. Monique Storrs Ross

Dear Mr. Harrison:

As you probably know, my work has been very busy lately. I have been working on a project which involves the study of the history of the Negro in the United States. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study.

I outlined one of the main points of the study in a letter to you last week. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study.

As you probably know, my work has been very busy lately. I have been working on a project which involves the study of the history of the Negro in the United States. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study.

I'm glad that we have reached the point where we can give him the information he needs. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study. I have been working on this project for some time now and I have been very interested in the results of the study.

I trust that you will find the agreement to your satisfaction and will have it signed shortly. Thank you for your patience and cooperation.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

May 5, 1964

*Mrs. Thos. Saut*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

It was good to have your enthusiastic letter and this is just one of many I shall probably write before this exhibition is organized. As you suggested, we are looking for Folk Art as well as fine paintings and one of the things in your collection that interested us was the oil "Girl with Bird" 1850, by C. L. Lewin, illustrated page 97 of Pictorial Folk Art, New England to California.

We would also like to include the Ben Shahn Gold Medal Award painting "Version: Psalm 133 #5" gouache, 1960, shown on page 3 of the May 1964 Art Gallery.

A Zorach sculpture sounds exciting, if not too large and difficult to handle, and would surely be a wonderful addition to the show.

Any further suggestions from you will be gratefully received.

Sincerely yours,

*Bill*

William E. Steadman  
Director

WES:mmm

*with 9/2/64  
Shahn available*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith Gregor Halpert  
Downtown Gallery

-2-

April 27, 1964

Several of the members had some suggestions about how the banks might set up a method for checking the value of a dealer's stock. It was pointed out to Mr. de Commages that paintings owned by dealers are not as likely to depreciate as much or as rapidly as other inventories, and that paintings and other works of art were as good, if not better, collateral for loans as stocks or real estate. Finally, Mr. de Commages was told that it was entirely possible for his bank to establish a system for lending money to reputable dealers. It was suggested that the bank employ someone who is familiar with the art dealing business, just as it now employs people who know the particular problems of other businesses to which it makes loans.

Mr. de Commages said that he would report back to his bank and that he would be in touch with the Association again.

2. I then reported on the controversy between the Artist Tenants Association and the City. As you know, I have been sitting in on the meetings between that Association and the City Planning Commission, and I told the members that the Commission was sympathetic with the problems of artists who live in lofts and that it appeared that some sort of mutually acceptable compromise would be worked out.

3. There was a short report on the progress of the summer show. Some dealers said that they wanted to send more than three works to the show because they would have some difficulty explaining to some of their artists why their works could not be included. The Summer Show Committee said that we were trying to limit the number of works in the show this year in order to avoid the crowded look we had last year. We are hopeful that this year we will have a better hung show with fewer works, but works of better quality than we had in last year's show.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



oakland



art museum

PAUL MILLS, Director

MUNICIPAL AUDITORIUM, TENTH AND FALLON, OAKLAND 7, CALIFORNIA

TElephar 2-2738

May 5, 1964

Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your good letter of April 28. We are most appreciative of the material on Sheeler and the information on Zorach and Weber. Someday, somehow, we must obtain California works by these men. Our new building--which I believe I told you is a really handsome Saarinen and Associates structure--opens in 1966 and I am most anxious to have as good a collection of California material as possible. We are a long way from having adequate financial support for such purchases, but we are breaking through more often these days, and better things are becoming possible more frequently. Anything you can do to let us know about the availability of California works by these men--or others--and archival information about their California activities will be most gratefully received.

Cordially,

Paul Mills  
Curator

PM:dd

P.S. We do want the photographs; I have sent a requisition through which should result eventually in a check. Thank you.



April 28, 1964

Mr. John Eastman Jr., Director  
Skowhegan School of Painting and Sculpture  
36 East 68th Street  
New York, New York 10021

Dear Jack:

I have finally gotten around to making the list for you, particularly if you agree not to use my name in communicating with these collectors.

The names preceded with an asterisk may be prospects for the bigger amount you mentioned; the rest are candidates for the dinner. I wish you luck.

Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1964

Mr. Donaldson F. Hoopes  
3234 N Street N.W.  
Washington, D. C. 20007

Dear Don:

I am so pleased that you are planning to be in New York this week and certainly look forward to your visit - hoping of course that Ginny will be with you. Incidentally, the apartment is available if you plan to stay a few days.

I'm sure you will understand that statements are sent out automatically by the bookkeeper by virtue of the accountant's instructions, but are not intended as prods for payment. In this particular instance, I'm in a very embarrassing situation, as you can gather that Mrs. Karfiol is quite ancient at this time, sentimental and somewhat edgy. Thus, as soon as we sell a painting, I advance the money to her as I can afford to wait and keep her happy consequently. Should I advise her that the painting is being returned by the purchaser, it will depress her no end and, unless you have decided that you and Ginny are not happy with the picture, I would be very happy to extend payment for an additional period of six months or more so that you can do it in dribs and drabs or whatever at your convenience in order not to upset our sweet old lady. Use your judgment accordingly.

I will be seeing you shortly, but I thought it would be best to get this settled in advance. I hope you will have some time to have a drink or dinner with me. Best regards,

Sincerely yours,

EDH/tm



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

### Acquisitions (continued):

Burgoyne Diller: First Theme, Number 10. Oil.

Adolph Gottlieb: Excalibur. Oil. (Purchase shared by the Museum)

Ernst van Leyden: Birds of Night. Collage.

In its seven years of helping the Museum to build up its permanent collection, our organization has spent slightly over \$250,000 and has purchased 81 works of art. This year's committee, like most of those in the past, divided its purchases about evenly between impressive examples by well-known artists and works by younger men who had not previously been represented in the Museum. All of these were shown as a unit in the Recent Acquisitions exhibition this April.

### Exhibitions:

The Exhibitions Committee, Hudson D. Walker, Chairman, undertook a survey of the art that our members have been buying for their own collections in the last five years. Over 750 titles by some 200 artists were compiled, in answer to a questionnaire sent to all members. From these, 154 works, representing a rich cross section of contemporary American art, were assembled in the exhibition, The Friends Collect, which is presently filling the entire Museum. Not only is it a handsome show in itself, but it demonstrates graphically the wide-ranging tastes of our membership and the great diversity of American art in our century.

### Publications:

The Publications Committee, Roy R. Neuberger, Chairman, spent \$4,312.60, the balance remaining of funds allocated to it for 1962-63, on three projects: 1) assistance with the cost of the third issue of The Whitney Review, 1962-63; 2) partial subsidy of the Museum's catalogue of its Annual Exhibition, 1963; 3) color plates of Friends' acquisitions.

At a meeting of the Board of Directors on May 12, 1964, \$6,500 in new funds were allocated to the Committee for the ensuing year, to be spent on partial subsidies of the catalogues of the Friends' seventh annual exhibition, The Friends Collect; the Annual Exhibition, 1964; The Whitney Review, 1963-64; color plates of Friends' acquisitions. The increase of \$500 over last year's budget was adopted to permit the Museum to increase the length of The Whitney Review so that it could include special features on the Museum's new building and expanding programs. The distribution of funds to the above projects was left to the discretion of the staff.



*Brewer*

April 30, 1964

Dear Dory and Andres:

I was deeply touched upon receipt of your telegram. How in the world did you know it was my birthday? And how utterly sweet it was to send the cheery message. Many, many thanks.

Believe it or not, I have been trying to word a telegram to you for days - ever since Stuart phoned to tell me that he saw you on TV accepting your Academy Award "like a true trouper". I just ain't good in making up congratulatory messages, but was delighted with the news. Like Stuart, you too have a continuity. My great-niece Patsy, to whom I forwarded your autograph, phoned with great joy to report her pride in owning this precious bit.

All I can say is simply that I love you both and consider knowing you a special privilege.

As ever,



April 30, 1964

Mr. Germano Facetti  
Penguin Books Ltd.  
Harmondsworth, Middlesex  
England:

Dear Mr. Facetti:

Mrs. Halpert has asked me to tell you that you have our permission to reproduce the Shahn NEGRO MOTHER AND CHILD, but we would suggest that you also obtain permission from the owner, Mr. Gino Sloan, 45 Perry Street, New York City.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

view to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

April 29, 1964

Mr. William Lane  
Holsen Street  
Lunenburg, Massachusetts

Dear Bill:

I'm beginning to think that you don't love art as much as you did in the past. If so, I'd not blame you because Sandy is a much better substitute.

However, do let me hear from you about the Dove situation as we are committing ourselves to several important exhibitions and furthermore I promised Mrs. Dove a complete report of her inventory at the Gallery. I miss you both and hope to see you very soon.

With affectionate regards to Sandy ~ and to you.

As ever,

BOH/tn

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 29, 1964

Mr. Nicholas Brown  
The Leicester Galleries  
4 Audley Square  
London W.1, England

Dear Mr. Brown:

I suppose by this time the matter of the hidden additional print of the MASK has been solved and you have in your possession two examples of this serigraph.

Naturally, I am very eager to ascertain whether you are pleased with the overall selection of the Shahnas we sent to you.

As I advised you previously, I wrote to the publishers whose names are attached suggesting that they communicate with you directly and send some copies of the books to you for exhibition or for sale. No doubt you've heard from them by this time as my letters went out about two weeks ago. Naturally, I hope the exhibition will be a great success.

Best regards.

Sincerely yours,

RHH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Directors PAUL HAMLYN · PHILIP JARVIS · RALPH VERNON-HUNT

## PAUL HAMLYN *Publishers*

WESTBOOK HOUSE 583 FULHAM ROAD LONDON SW6

Telephone FULHAM 8481

Ph/LM;10/FQ

Telegrams PLEASBOOKS LONDON SW6

4th May, 1964.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32, East 51 Street,  
New York, 22,  
N.Y.,  
U.S.A.

Dear Mrs. Halpert,

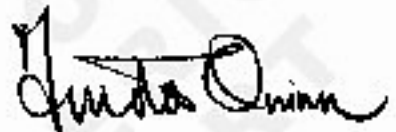
Thank you for your letter of the 24th April,  
giving us permission on behalf of Stuart Davis to reproduce  
his painting "LUCKY STRIKE" in colour in our publication  
"Landmarks of the World's Art".

This permission, we note, is subject to that of  
the Museum of Modern Art New York, and we are in correspondence  
with them concerning their reproduction permission.

With reference to available colour transparencies,  
we may in fact be sending our own photographer to take all  
colour material for this volume on our behalf, or otherwise we  
shall make use of material recommended by the museum staff.

The publication of this volume is not expected to  
be until 1965, and I shall certainly send you a copy of the volume  
in lieu of reproduction fees.

Yours sincerely,



Finola Quinn  
Illustrations Section

PAUL HAMLYN LIMITED: Spring Books Peter Nevill Andrew Dakers Allan Wingate Batchworth Press

Sole distributors BOOKS FOR PLEASURE LIMITED

rior to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.



32E.

May 12, 1964

Calray Sales and Service Inc.  
132 East 121st Street  
New York, New York 10035

Dear Sirs:

When we called you last week, we requested that a check be made on the hot water gas system to make certain that the equipment was serviceable and to ascertain what expense would be involved if it required repair. Instead your man, when he arrived Monday morning, turned on the equipment as is and left. By three o'clock we discovered that there was no water - hot or cold - coming through the hot faucets throughout the building, including the Gallery area and the apartments. All through the evening the same was true and I therefore called your office this morning to have this looked into immediately.

Your man was here again this afternoon and, after considerable checking, stated something to the effect that the water lines were crossed, releasing some gadget which is now causing a steady leak, endangering many of the objects stored in our basement.

I think that this irresponsibility is inexcusable and I'm sure that you will agree with me.

Sincerely yours,

EGH/ta

Conclusion:

After two years as your President, I have expressed my wish to the Board not to stand for re-election. I am deeply grateful to all our members for their loyalty and for their effective support of our varied undertakings during this period. In the work that we have done together for the Whitney Museum, I think we have strengthened significantly one of the finest cultural institutions of our city, and indeed of this country.

Armand G. Erpf  
President

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





# CRAFT CENTER

25 SAGAMORE ROAD  
WORCESTER 5, MASS.  
PL 3-8183 • PL 3-8184

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 1, 1964

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Att: Mrs. Edith Halpert

Dear Mrs. Halpert:

One of the customers at our "Prints for Collectors" exhibition who was interested in your Shahn "Supermarket", now wishes to purchase "Supermarket". Her name is Mrs. Warren Sharfman, 43 Beechmont Street, Worcester 9, Massachusetts. \$150.

If it is still available, she will purchase the print directly from you - or through the Craft Center - whichever you prefer.

You were so generous in lending us your prints. I am delighted by this purchase, and we are still looking forward to seeing in New York the two smaller Shahns which you described to us.

Sincerely yours,

*Louise Reynders*  
LOUISE REYNDERS  
(Mrs. John F.)

for to publishing information regarding sales transactions  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
published after a reasonable search whether an artist or  
reducer is living, it can be assumed that the information  
by be published 60 years after the date of sale.

Joseph Cantor R. R. 2 Box 253, Carmel, Indiana

April 27, 1964

Airmail

Miss Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Re: Yu-Ho

*V. fan*  
*70 X 70*  
*\$1800*

Our large Yu-Ho, which you sold us and which is  
hung in our foyer, made such a good impression  
on one of our friends that they would like to con-  
sider one for their living room over a large couch.

What is available in quality of large size, this  
artist? I would appreciate what you can send me  
in photos, measurements, prices on large Yu-Hos,  
so that I might advise and pass it on. Of course,  
I will return any photos you entrust to me.

You might also tell me when the next exhibition  
for the artist is scheduled at the gallery.

Very truly yours,

*Joe Cantor*  
Joseph Cantor

JC:pd



ANDREW DILWORTH

ATTORNEY AT LAW

FRONT NATIONAL BANK BLDG.  
SAN ANTONIO 5, TEXAS

April 24, 1964

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Madam:

I am the attorney for the estate of Mrs. George L. Waring, deceased. Mrs. Waring departed this life on August 28, 1962.

In the files left by Mrs. Waring, I found a letter written by her to you under date of January 23, 1962, relating to the old Boston Tea Party Tea Chest and your reply to her under date of January 31, 1962.

Mr. Waring, the executor of his wife's estate, has asked me to write you to determine whether or not you would be interested in finding a purchaser of the chest.

Shortly before her death, Mrs. Waring finished the preparation of a brochure relating to the history and ownership of the chest; a project she began working on several years prior to her death. The tea chest has been in Mrs. Waring's family since it was picked up on the beach at Boston the morning after the Tea Party. The brochure is quite complete. If you would like to check it, I will be glad to send a copy to you for your examination.

Very truly yours,

*Andrew Dilworth*

AD:mag

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# E. & J. Gallo Winery

Modesto, California - 95353

May 7, 1964

Printed on publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery  
32 East 51st Street  
New York, N.Y.

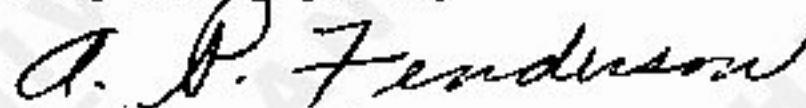
Gentlemen:

Have you any reproductions - any size  
from Kodachrome to postal card to full size -  
of paintings, lithographs, etchings of  
roosters, or a single rooster.

If so, please send description and prices.

Thank you.

Very truly yours,



A. P. Fenderson  
Vice President

APF:mp



3 PETER DOOPER ROAD  
NEW YORK 10, N. Y.  
SF 7-7410

May 1, 1964

Dear Mrs. Halpert:

My grateful appreciation to you for your letter of April 24th to Mr. McClelland of Yale University Press.

I so well remember Mrs. Devree's interview with Henry McBride in "Calicaste". This interview is graphically described in his correspondence which I hope sometime also to have published.

Mr. Carre telephoned me before leaving New York. He is most enthusiastic about the publication. I am leaving for Europe and hope to see Mr. Carre in Paris, mid-July.

This morning a letter came from Daniel Catton Rich, now in Greece. He is most enthusiastic and has agreed to take on the task of sorting the articles to make them ready for publication. He plans to have annotations to be sure that the writings will make sense to our present world.

Thank you very much for your help.

Sincerely,

*Max Miltzlauff*  
M. H. Miltzlauff

MMH

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y. 10022

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 24, 1964

Mrs. Donald Bear  
Esther Bear Gallery  
1125 High Road  
Santa Barbara, California

Dear Esther:

Is my face red? I just discovered we had not paid you for the last group of paintings - or collages - by Dole.

Life has been most hectic here, with a constant change of book-keepers and records which have to be checked incessantly. Thank heaven the season is gradually coming to an end and I will spend some time studying new methods for adjusting myself to new working habits current today.

In any event, I have your account all settled now and, while we have not sold all of the pictures, I am enclosing my check for the three which were shipped to us in January. This will settle our account to date.

Naturally, I'm eager to see Dole's recent paintings, although with all the exhibitions he is having and has had in California and in Germany plus the forthcoming show at UCLA, I suppose you have very little available. This always makes it difficult for us to work with another dealer as obviously we are more or less limited to the tail end unless you decide to pull out a few from each new group to ship to us. Now that the season is ending, this is not such a serious matter, but we do want some more collages sent to us for the many new visitors we expect within the next few weeks, including our old clients who automatically come to New York from time to time to see what we have available. However, for next season we will have to work out a definite plan with the idea, also, of having a one-man show once we get settled in our new quarters - if and when. We will close during July and August - our customary procedure - but will stay open through June and start our new season, I trust in our new location, right after Labor Day. But we can communicate with each other meanwhile.

I hope you have had a very successful season and look forward to hearing from you shortly. My very best regards,

Sincerely yours,

RCH/ta



May 2, 1964

Mr. Sam Olkinetsky  
Director, Museum of Art  
The University of Oklahoma  
Norman, Oklahoma

Dear Mr. Olkinetsky:

Thank you for your letter, addressed to Mrs. Baum, and  
for the photographs of the works in your possession by  
Stuart Davis and Georgia O'Keeffe.

We are most grateful for these and for the pertinent in-  
formation.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
ascertained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 11, 1964

Mr. Hudson Walker  
American Federation of Arts  
41 East 65th Street  
New York, New York 10021

Dear Hudson:

While I was prompted to talk with you at the Whitney opening, I realized that it was not an appropriate place or time.

Since we have been friends for so many years, I think it would be a great mistake to let a misunderstanding create an unnecessary cloud. As you gather, I refer to the Zorach drawing of Harry Kemp.

When I talked with Bill about this, we agreed that a very special price should be set for you. As you probably know, his work brings much higher figures, but this was a special case and the price, under the circumstances, was considerably below the current figure. He was on his way to Maine and did not have time to frame the picture and took it for granted, as I did, that you would take care of this detail. We have had to make a rule a good many years ago eliminating special services to the artists in the way of framing and photographing as we have too many details which require attention. Because of the special price, we both took it for granted that you would not question the subject of the frame, but if it is a deterrent, I will be glad to undertake the expense myself, if you will make your own selection. After all, a simple frame for a drawing that size can't be more than \$25. and I will make that allowance if you so desire.

Please let us hear from you.

Sincerely yours,

EGH/tm